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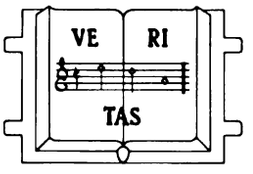

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CÉSAR FRANCK

GEORGES BIZET

HECTOR BERLIOZ

GABRIEL FAURÉ

CÉCILE CHAMINADE

ACHILLE CLAUDE DEBUSSY

ERNEST CHAUSSON

PIERRE DE BRÉVILLE

HENRI DUPARC

MODERN FRENCH SONGS

MUSIC was known in Gaul under the Romans, at first through dramatic performances in the theatres at Marseilles, Nîmes, Orange, Arles and other prosperous cities. A company of Greek play-actors and musicians under the patronage of the Emperor Hadrian made a tour throughout Gaul in the second century. The influence of music of a Grecian source was observed in the liturgic songs of the early Christians in France, as was the influence of Oriental church music, and of melodies that were composed at Rome or possibly in Judea; but before Charlemagne there was a national taste in French church music, as manifested by the "Gallican Chant," and that ruler, wishing to establish a unity in the service, looked toward the Roman service as the purest. In the large towns the rich favored the Grecian music, but the invading Romans brought their national songs into Latinized Gaul. Then there was the influence of the Celtic legends and that of the songs sung by German invaders. Thus, according to Tiersot,[1] was a musical speech moulded and developed. The only musical forms that were cultivated in France during the greater part of the middle ages were the plain-song and the folk-song.

Primitive poetry was sung, and words and tunes of folk-songs were of obscure origin and handed down solely by tradition. The songs were at first rudely versified tales, epic and legendary. The *jongleur* appeared as a professional interpreter and was welcomed at the castle for his *chanson de geste*. There were romantic and biblical stories set to music. The *complainte*[2] became popular; the terms *ballade* and *romance* came into use. Later the more popular folk-songs were those concerning love, the life of the soldier, and labor of all kinds. There are also to be added satirical and anecdotical ditties, songs of seasons and feast-days, Noëls, children's songs, songs of the dance. For centuries France has been the land of song. Old folk-tunes still exist in their simple and wild nature in rarely visited parts of the provinces, in villages where the *café-concert* is still unknown, but very few of these songs in their precise form are older than the seventeenth century. It is a charming world, this world of French folk-song: "It is found from north to south, from the east to the west: the king's son, the captain, the lord of the manor, the gay miller, the poor soldier, the handsome prisoner, and Cathos and Marion and Madelon, and the good girls who go in threes, and the amorous girls who tell their woe to the nightingale near the spring."[3]

The music of the early folk-song was analogous to that of the liturgic song, yet the music of the former, in spite of its adaptation of the *alleluia* and other formulas of plain-song, preserved a distinctive characteristic in that the folk-song was often wedded in association and in practice to the dance; so that Messrs. d'Indy and Sérieyx conclude that it is to the ancient kind of rhythm in the *geste*, reappearing in the middle ages in the form of the secular dance, we owe the folk-song, while religious song proceeded from the spoken rhythm; and the first forms of instrumental, that is to say symphonic, music came directly from the folk-song, "while the plain-song serves as the point of departure for vocal or dramatic expression as now known to us."

[1] *The student of folk-song should consult Julien Tiersot's "Histoire de la Chanson populaire en France" (Paris, 1889), and J. B. Weckerlin's "Chansons populaires du pays de France" (Paris, 1903). The writer of this preface is indebted especially to Tiersot's entertaining and valuable volume, to Vincent d'Indy's "Cours de Composition Musicale," vol. 1 (Paris, s. d.), and to the preface by Henri Gauthier-Villars to "La Musique de Chambre: Année 1898" (Paris: Pleyel, Wolff, Lyon and Co.).*

[2] *Littré defines the complainte as a folk-song about some tragic event or about some devotional legend.*

[3] *Anatole France in his article "Chansons Populaires" ("La Vie Littéraire," vol. 3, pp. 92–119).*

There has been, there is still, dispute concerning the degree of influence exerted by plain-song and folk-song over each other. It is probable that in France the genuine folk-tunes of an old age were originally adaptations of liturgic monodies. The people heard little music outside the church, and they adapted and modified for their own purpose, especially for the character of the favorite provincial dance, the more melodic sections of the music heard in church service. In like manner folk-tunes of the eighteenth century were often adaptations of simple airs in operas or ballets, and on the other hand operettas in the same century were often stuffed with folk-tunes.

The church-tunes and the folk-tunes were soon distinguished by the nature of the rhythm and the appearance of the couplet. The rhythm of the folk-tune was the easier to determine by reason of its periodicity. The step of the dancer was heard in the song of the singer. This rhythmic regularity gave birth to the couplet, the regular return of the same melodic figure, whatever the verbal sentiment may have been. Later and later, any thought of expression disappeared from the couplet; the figure was of an instrumental nature, and the text fitted itself to it as it could.[1] The three successive states of the couplet were as follows: the couplet formed by a single line with the melody of one corresponding period, and with indefinite repetition; the couplet of two lines of equal length, with two melodically different musical periods, followed as a rule by a refrain; the couplet of four lines, with a melody of either two or three periods, and when there were three periods, one, generally the first, was repeated twice, although sometimes the three melodic periods were connected without refrain. In spite of the use of these folk-tunes for the dance, the symmetrical division of measures in four, or in multiples of four, was almost unknown before the seventeenth century.

The refrain had little or nothing to do with the character of the poetry or the music. It was a shout, an unmeaning cry, which was uttered thoughtlessly by the dancers, yet the instrumental form of the *rondeau* originated in the alternate regularity of couplet and refrain; and M. d'Indy goes so far as to maintain that the traditional appearance of the *tutti* after an instrumental solo arose from the habit of the people of taking up the refrain after the singer had sung his couplet.

Many of these old folk-tunes are of a haunting melancholy; the notes of the pathetic songs drip sadness, but there is that simple, naïve spirit of direct and intense tragedy, the irresistible stroke of nature, such as is found in the *Chanson de Jean Renaud*, and in that marvellously beautiful poem of Haute-Savoie in which the lover finds his sweetheart on her death-bed after she has taken the sacrament: he draws near, she opens her eyes:

Puis elle sortit sa main blanche du lit
Pour dire adieu à son ami.

The airs of the mountain regions have an individual austerity in their grief, or an utter hopelessness in lamentation.

Whatever the character of the verse, the French folk-tune was characteristic of French music as it was long cultivated: it was direct, clear, simple, logical, of a short melodic period, and sharply rhythmed. And certain characteristics of the old folk-tunes are still found even in the ultra-modern impressionistic musical sketches in which the voice is used as an instrument of expression, but not necessarily the dominating one. The folk-song has entered deliberately into the instrumental music of the younger French school,—especially into the music of M. d'Indy,—but few of the younger school have used the old tunes literally in the melodic structure of songs. The use made by M. de Bréville, as in the one published in this volume, is in the nature of a harmonic *tour de force*.

Look over the French songs and the operetta-ariettas of the eighteenth century and of the early decades of the nineteenth century and you will find the composer safe within the couplet form. The sentiment was in the art of the singer rather

[1] *For an exhaustive study of the couplet and its transformations see the books by Tiersot and d'Indy to which reference has already been made.*

than in the music itself. Here and there is a simple and pleasing melody, but the mass of songs for the parlor and the concert hall was tainted with the cheapest sentimentalism. The texts chosen by composers were of a puerile nature. M. Henri Gauthier-Villars has described the romances heard for years with true delight: "Our ancestresses wept when Mme. de Sparre sang, eyes toward the ceiling,

Les hommes ne comprennent rien.

And one nearly fainted at hearing the *Regrets d'une jeune Veuve:*

D'Arthur l'âme s'est exhalée
. . . . . .
Oh! le jaloux, dit elle, oh! le brutal,
Qui meurt exprès au sein du carnaval
Pour m'empêcher d'aller au bal!
. . . . . .
Adieu, charmante garniture,
Adieu, large et léger béret,
Il faut mettre une autre parure,
Il faut mettre un triste bonnet!
Il faut renoncer à la danse
Ainsi le veut la bienséance!
Oh! le jaloux, oh! le brutal," *etc.*

The folk-songs of unknown poets and the music by mimetic adapters or by trouvères and troubadours who had received some musical instruction were surely more artistic than such romances, the songs by Luise Puget, and those by composers of even more illustrious name sentimentalizing through the period.

For such songs there were the fitting singers. Chorley had heard them. In his essay on Mario (1846) he wrote: "Who does not know the wonderful Frenchman of chamber-concerts—laced to a waist—dyed, if not rouged to a nicety,—with a voice as hard as his face; with intensely subduing gloves, such as only grow on French hands—the man who sings his inevitable *Prière du Soir*, or the still more inevitable *Ma Mère*—or the still more inevitable small ditty about a 'little child'—?—but who is there that, having passed beyond the veriest childishness in music, does not suffer resentfully under the vulgarities of such virtuous simplicity?"

There was the period of romantic Turks, the period of Orientalism in song; even César Franck composed in 1845–46 his *Emir de Bengador*. The charm of Victor Hugo's *Orientales* was for years a mighty influence; Byron and Scott set fashions; and there was the picturesque romanticism with its "knights, pages, waiting-men; the chatelaine leaning, pale and melancholy, out of a castle-window; the naughty of both sexes, gallows-birds, a crowd of rake-helly vintners and keepers of boozing-kens; a whole middle-age seen in the shadow across the green and red blaze of Bengal lights; and then all the betrothed in German ballads, elfs, wills-o'-the-wisp, gnomes, spectres, skeletons, and skulls." But there were no composers to stand by the side of Hugo, de Musset, Louis Bertrand, Petrus Borel, and the fantastical and undeservedly forgotten Napol le Pyrénéen. The period of sentimental romanticism knew Niedermeyer as well as Lamartine, and the music of the Gounod of the earlier years was charged with this sentimental spirit. Berlioz was picturesquely romantic in his colossal works. His songs betray his poverty of true melodic invention, and, as he himself said, he needed a mighty subject to arouse his imagination. The fascination of his chief song, *La Captive*, lies chiefly in the exquisite orchestration. The one composer of songs who might have caught and held firmly the wildly romantic spirit, Hippolyte Monpou, did not have the necessary technic; there was the wish, there was the thought of how it should be done, but there remains only the rough or feeble endeavor, and the singer must reconstruct the period and read between the staves. The picturesquely romantic was first treated adequately by song-composers of a much later and more prosaic period.

Songs by Schubert, sung in Paris at first by Wartel and Nourrit, gradually became known to French musicians, and the foundation of the modern art-song in France was the attempt to domesticate the Lied. There was, there is still, dispute in France concerning the precise nature of the Lied. Some say with M. d'Indy that it is a song in ternary form, which includes an exposition, a middle section (described by César Franck

as a related phrase—"*une cousine*"), and a re-exposition which differs somewhat from the original exposition. Others see in the Lied a quality of expression rather than a determined form. Thus the term Lied would be applied in France to Schubert's *Der Doppelgänger*, a superb example of impressionism, as well as to any song of the same composer in conventional couplet form.

The songs in these two volumes were chosen as representative of various schools. They are by no means all masterpieces; a few of them may be justly characterized as commonplace; but they are commonplace according to French formulas and spirit, and they therefore aid in giving evidence to the student for an opinion concerning French composers of songs, who are no more to be judged as a body by regarding solely a Debussy, a Fauré, a Duparc, than by consideration alone of a Pessard, a Lemaire, a Chaminade. Furthermore it may be said, that as these songs are for the singer as well as for the student, the more commonplace may be the more welcome in the concert-hall, for the finest songs of Fauré and Duparc are not for the average audience, and Debussy's music will long be caviar to musicians of hide-bound prejudices and leaden fancy, as well as to the noble army of music lovers who "know what they like."

It should be clearly understood that whenever mention is here made of a French composer, it is with reference to his songs, and only to his songs. Great musicians have failed dismally in song-writing: Beethoven is a striking instance; the songs of Mozart are in his operas, for with the exception of that miniature cantata *Das Veilchen*, his songs as they are brought into a collection are of little worth. On the other hand a musician may still be reckoned illustrious among the sons of men if he has written only songs of great beauty. Poe taught us years ago that the supreme excellence of a poem is not necessarily its length. The Arabian magician showed the whole beauty of the earth within the circle of a ring.

The French composers for many years have sought glory on the operatic stage. They have toiled after operatic fame as some have toiled after virtue. Only of late years have they striven for renown by writing orchestral and chamber works, and the great period of the French art-song is that of the comparatively few past years.

The first prominent song-writers whose music crossed the frontiers of France were Gounod, Godard, and Massenet. The influence of Gounod and Massenet on young French, Italian, and English composers is still noticeable in song as well as in opera. Gounod yielded himself willingly, yes, eagerly to the spell of German song as voiced in music by Schubert, Schumann, and Mendelssohn. He wrote almost always in the couplet form. The melody is first established; the text is wedded inexorably to this melody; there is no possible italicization of a single thought, or of a passing mood, save by the cunning of the interpreter. The accompaniment is frankly an accompaniment; it does not supply a background; it does not of itself suggest a mood; there is no polyphonic and illustrative treatment. As a melodist pure and simple, Gounod has individual charm and flavor. There is no mistaking a phrase by him; he has his own speech and it often charms; nor in spite of his fondness for German song, did he ever stray far from his own land; his songs are indisputably French. Unfortunately he wrote too much, frequently according to a mere formula, and his sentiment often degenerated into mawkish sentimentalism. Godard, a man of indisputable musical gifts, did not learn to criticize himself. Amazingly fecund, he published without thought of revision or suppression. He suffered from his own vanity, from the lack of thorough musical discipline under a stern teacher, and from the absurd worship paid him by his family and intimate friends. Yet there are songs by him that are of spontaneous beauty, of lark-like flight, of perfect sound. Massenet may be melodically the descendant of Gounod, but his individuality is pronounced. Gounod was erotic even in his music for the church; Massenet is at times almost lubricious. One of his warmest admirers praises his phrases for their *parfum yonique;* but there are excellent examples of pastoral grace, unaffected tenderness—pages that suggest the sunlight, the odor of bruised herbs, the

innocent confessions of artless lovers; there are songs of mere parlor elegance; there are charming thoughts of children; and there are empty and banal repetitions. At his best his sentiment is his own and in its way inimitable, as in the musical expression of Armand Silvestre's lines sung by the physician's wife in Daudet's *Nabab:*

Que l'heure est donc brève
Qu'on passe en aimant.

He has his disciples, as M. Reynaldo Hahn, who copy sedulously his mannerisms and speak with a still more sugary voice. The accompaniments of Massenet and his children often have a certain distinction, but their form is fixed as a rule, and they are first of all accompaniments: the song dominates; without the voice, there would be no decided mood.

Gounod and Massenet have their schools. There is another school represented by Chausson, Debussy, Duparc, Fauré, d'Indy, although the songs of the last-named are few, and the most conspicuous one, *Clair de Lune* (text by Victor Hugo, not Verlaine), depends largely on the pictorial and suggestive qualities of the orchestral accompaniment. To the men of this school a poem is merely a point of departure; it awakens musical sensations. The theories of Wagner concerning the use of music in accentuation of a text have had more or less influence. These composers treat the piano as though it were an orchestra; they put stress on color, rhythms, harmonic effects, polyphonic treatment of typical themes. The song sometimes ceases to be a song. There is vocal rhetoric; there is declamation; there is monotone; or the few broken phrases maintain by the delivery of the text the logic of the poetic thought without distracting the attention from the musical mood; or there is a fine proportion in the distribution of sentiment between voice and piano, as in Debussy's marvellously beautiful *L'Ombre des Arbres*,[1] or as in Fauré's wondrous *Clair de Lune* in which a Watteau-like minuet is given to the piano, while the voice charms with a languorous melody; a minuet that evokes "the epoch of coquettish abbés who disarrange their powdered perruques while they chafe the perfumed lace of marchionesses." Some, as Claudius Blanc of Marseilles, who wrote too little, in their endeavor to shun the vulgarity of the long-accepted accompaniment employ the aid of imitation, and give to the piano the theme of the song. Thus, as Tristan Klingsor remarks: "We have left behind us the happy period when the composer found his inspiration while he observed in the looking-glass his chin covered with white foam as though it projected from a plate of floating-island, when it was enough to whistle a tune between false teeth to fit it to any poem that was offered." The first thought of the composer of the ultra-modern school is to derive from the poem a general impression, "then partial impressions which are transposed after the manner of a parallel art." The composer depends as much on rhythm and harmony for expression as on any melody, however flowing, sensuous, or subtle it may be.

Let no one say that in the apparently most rhapsodic songs of Debussy there is no regard for form. There can be no music without form; the very elements of nature know laws of form, and there is truth in the fantastically cryptic saying of Plotinus: "It is on this account that fire surpasses other bodies in beauty, because, compared with the other elements, it obtains the order of form: for it is more eminent than the rest, and is the most subtle of all, bordering as it were on an incorporeal nature."

There are some who believe that the inherent music of a perfect poem defies the attempt of the musician in transliteration; that the musician must inevitably fail in the attempt to reproduce even the sentiment. Among the French, the poets Victor Hugo and Leconte de Lisle found little pleasure in music, and Renan of the perfect prose said to a composer who announced his purpose of setting music to his description of the death of Jesus: "I thought, sir, I had already done it." We hear Mr. W. B. Yeats in his plea for speaking to the psaltery expressing his dislike of singing: "Whenever I

[1] *Debussy published a revised version of this "Ariette" in* 1903. *The earlier version* (1888) *is the more beautiful and the more effective, and is the one chosen for this collection.*

spoke of my desire to anybody they said I should write for music, but when I heard anything sung I did not hear the words, or if I did their natural pronunciation was altered and their natural music was altered, or it was drowned in another music which I did not understand. What was the good of writing a love-song if the singer pronounced love, 'lo-o-o-o-ve,' or even if he said 'love,' but did not give it its exact place and weight in the rhythm?"

There are musicians that prefer the modest stimulus of mediocre verse, and they have been found from Mozart to MacDowell. Yet the influence of certain French poets has been great and unmistakable on the modern composers of songs. Hugo and Gautier still appeal to some; Leconte de Lisle has inspired Duparc and Fauré; the exoticism of Oriental thought and life which moved Jean Lahor and Emile Blémont has in turn stirred the fancy of Claudius Blanc and Charles Bordes, and there are few of the leading composers who have not at one time or another looked toward the East for inspiration, from Saint-Saëns with his Persian songs, to Leroux with his *Nile*. Jean Richepin, Sully-Prudhomme, de Bonnières, André Lebey, Pierre Louys, Camille Mauclair, Catulle Mendès, Charles Morice, Jean Moreas,—the list is a long one, and above all these names is that of Paul Verlaine, whose music of word, color and rhythm has excited the subtlest and the frankest composers to rivalry. Chausson, Fauré, Debussy, Charpentier, Hahn, Lazzari, Bordes—these are the names of only a few who have thus paid homage to the rare singer of haunting phrases. Nor must Baudelaire be forgotten, and his composers Duparc, Charpentier, Debussy. He that is ignorant of the spirit of these poets and of the milieu in which they sang will never fully appreciate the supreme art of such song-writers as Debussy, Duparc, and Fauré. He will say rashly that if formerly melody was tyrannical in French song, it is to-day suppressed or merely a humble servant. He will say, and not without reason, that only a singer of unusual training, liberal education, and fancy fed on French thought, will be able to interpret these modern songs, and that the hearer as well as the singer must be in singularly intelligent sympathy with poet as well as with composer. But the great and perfect songs in any country are not necessarily the most familiar, not the ones that best bear performance before an audience of foreign language and alien taste.

César Franck is not represented here by his *Procession*, because that song demands for full effect the orchestral accompaniment. Some may wonder at the songs chosen from the collections of Saint-Saëns, Massenet, Chaminade, Augusta Holmès. The songs of the first-named are not among his most distinguished compositions; they are, like his other works, deftly made, elegant in form, ingenious, but they have not the breath of life, and the composer sits with an ironic smile while he juggles with approved and genteel emotions. It may also here be said that French publishers were in certain instances disinclined to allow the use of their copyrighted songs and would not listen to any proposition, however reasonable or generous; and on account of the flat refusal of the publisher of Charpentier's music, no song by the composer of *Louise* appears in these two volumes. Mme. Chaminade's melodies are cut after one and the same pretty pattern, and Augusta Holmès was strongest when she was least pretentious, least classically heroic, least hysterically patriotic.

These volumes contain certain songs by composers now living that are worthy to stand by the few great airs of the world,—songs by Alessandro Scarlatti and other old Italians, by Purcell and Händel, by the Mozart of *Le Nozze di Figaro*, by Schumann, Schubert and Tschaikowsky. Fauré and Debussy now have no rivals in any land. To Gabriel Fauré poetry suggests emotions felt only vaguely or imperfectly even by rare poets. There is a sad, melancholy voluptuousness, never positively sensuous; the plaint is never pessimistic; the charm is indefinable. These lines of Verlaine might serve as motto for the volume of Fauré's most exquisite impressions:

Le soir tombait, un soir équivoque d'automne:
Les belles, se pendant rêveuses à nos bras,

Dirent alors des mots si spécieux, tout bas,
Que notre âme, depuis ce temps, tremble et s'étonne.

His melancholy is not the melancholy of an autumnal sunset; it is not the depression invoked by a burgeoning spring noon; it is not the thought of one saddened by the white death of the year. The melancholy of Schubert is simple, homely; that of Tschaikowsky is passionate regret, or it is despair; that of Chausson is bitter and dark. Nor is the melancholy of Fauré that described by Marguerite d'Angoulême, a noble dame, as the ennui known to every one well born. The third Kalandar in the wild tale of *The Thousand Nights and a Night*, feasting with the forty damsels sumptuously dressed and all bright as moons, while he listened to lute and psaltery and recorders and other instruments, forgot the sorrows of the world, and praised life; yet he cried out: "This is indeed life; O sad that 't is fleeting!" But in Fauré's music there is no suggestion of "too daily life;" the men and women are creatures of the twilight; to him the West as well as the East is exotic; his country is No Man's land. The Watteau of Walter Pater was "always a seeker after something in the world that is there in no satisfying measure, or not at all;" but Fauré, a musical landscapist after the manner of Watteau, has never sought after this something; there is no reminder of exertion, no suspicion of restlessness. There may be now and then a passing phase of rebellion, as in *Au Cimetière*, but the prevailing sentiment in this song is the quiet of the dead in their graves, not the hideous unrest of the unshrouded in the sea. His music is subtly symbolical. Its quality is as elusive as that of the lines by Thomas Nash:

Brightness falls from the air,
Queens have died young and fair,
Dust hath closed Helen's eye.

Philip Hale

BIOGRAPHICAL SKETCHES

GREATER attention has been paid in the preparation of these sketches to the ultra-modern composers, or to those comparatively unknown in this country, than to those whose lives are recorded at length in English music dictionaries. An exception has been made in the case of Berlioz, Massenet and Saint-Saëns, with a view to the dates of compositions.

The reader will find much information concerning the operas, oratorios and cantatas of composers here mentioned by consulting Adolphe Jullien's "Musiciens d'Aujourd'hui," 2 vols. (Paris, 1892–94). Other books of reference are the *Mercure de France* (published in Paris monthly), the volumes of collected *feuilletons* by "Willy," or "L'Ouvreuse"—Henri Gauthier-Villars (1890–1901); and Gustave Robert's "La Musique à Paris" (1894–1900).

When the name of a city is not mentioned in connection with the performance of an opera or other work, the town of that performance was Paris.

ABBREVIATIONS: *a.*—act; *acc.*—accompaniment; *cant.*—cantata; *comp.*—composed; *dr. leg.*—dramatic legend; *fant.*—fantasia; *in coll.*—in collaboration; *lyr. com.*—lyric comedy; *lyr. dr.*—lyric drama; *lyr. ep.*—lyric episode; *lyr. sc.*—lyric scene; *lyr. sym.*—lyric symphony; *lyr. tr.*—lyric tragedy; *mus. com.*—musical comedy; *m. d.*—music drama; *mim.*—mimodrama; *op.*—grand opera; *Opé.*—the Paris Opéra; *o. c.*—opéra-comique; *Op. C.*—the theatre of the Opéra Comique, Paris; *or.*—oratorio; *pant.*—pantomime; *perf.*—performed; *sc.*—scena; *son.*—sonata; *sym.*—symphony; *sym. p.*—symphonic poem.

BEMBERG, HERMANN

Born at Paris, March 29, 1861, he studied at the Paris Conservatory in the classes of Dubois, Franck, Massenet, but took no prize. In 1887 he was awarded the Rossini prize. "Baiser de Suzon," *o. c.* 1 *a.* (1888); "Elaine," *op.* 4 *a.* (London, 1892; New York, 1894); "La Ballade du désespéré," *sc.* (1895); "Mort de Jeanne d'Arc," *or.* (1886); and many songs.

BERLIOZ, LOUIS HECTOR

Born at Côte-Saint-André (Isère), December 11, 1803; died at Paris, March 8, 1869. Pupil of Lesueur at the Paris Conservatory; 1st prix de Rome, 1830. "Roméo et Juliette," *sym.* (1829, 1838; *perf.* 1839); "La Damnation de Faust," *dr. leg.* (1828, 1846); "L'Enfance du Christ," sacred trilogy (1854); "Symphonie Fantastique" (1829–30); "Harold en Italie," *sym.* with viola solo (1834). Overtures: "Waverly" (1827 or 1828); "Les Francs-Juges" (1827 or 1828); "Le Corsaire" (1831, *perf.* 1855); "Le Roi Lear" (1831); "Rob Roy" (1831–32); "Carnaval Romain" (1844.)

Miscellaneous: "Lélio," lyric monodrama with chorus (1831–32); "Le Cinq Mai," bass and chorus, orchestra (1834, *perf.* 1835); "Grande Messe des Morts," requiem (1837); "Symphonie Funèbre et triomphale" (1840); "Tristia" (1831, 1848); "Te Deum" (1849–54, *perf.* 1855).

Operas: "La Prise de Troie," *op.* 3 *a.* (*comp.* 1856–63; *perf.* at Carlsruhe, 1890); "Les Troyens à Carthage," *op.* 5 *a.* (1863); "Benvenuto Cellini," *op. semi seria*, 2 *a.* (1838); "Béatrice et Benedict," *op. c.* 2 *a.* (Baden, 1862).

Music critic of the *Journal des Debats* (1835–63) and contributor to music journals. Member of the Institute, 1856. Librarian of the Conservatory. Author of "Voyage musical en Allemagne et en Italie" (1844); "Traité d'Instrumentation" (1844); "Les Soirées de l'Orchestre" (1852); "Les Grotesques de la Musique" (1859); "A travers chants" (1862); "Mémoires" (1870); "Correspondance inédite" (1879); "Lettres Intimes" (1882); "Une Page d'amour romantique: Lettres à Mme. Estelle F." (Paris, *s. d.* [1903]); "Briefe an die Fürstin Sayn-Wittgenstein," in the original French (Leipsic, 1903); "Les Musiciens et la Musique," collection of his *feuilletons* (Paris, *s. d.* [1903]).

See "Hector Berlioz" by Ad. Jullien (1881, 1888); "Berlioz intime" by E. Hippeau (1883); "Berlioz et son temps" by E. Hippeau (1892); "Hector Berlioz" by Julien Tiersot, a masterly study (1904); "Berlioz écrivain" by P. Morillot (Grenoble, 1903); "L'Enfance du Christ," study by J. G. Prod'homme (1898); "La Damnation de Faust," study by J. G. Prod'homme (1896); "Les Troyens," study by Etienne Destranges (1897); "Hector Berlioz" by Rudolf Louis (1904); essay by Barbey d'Aurevilly in "Sensations d'Art;" Saint-Saëns' "Harmonie et Mélodie" and "Portraits et Souvenirs;" essay by W. E. Henley in "Views and Reviews;" essay by Vernon Blackburn in "The Fringe of an Art" (1898). See also essays by Hanslick, Ehrlert, d'Ortigue, and articles by Schumann and Heine.

Berlioz is first of all the creator of modern orchestration. There had been strivings and experiments before him, but there was little for him to build upon. He was the inventor, the creator of the modern orchestra, and

there is nothing in the history of music more remarkable than the courage, the audacity, the imagination of this man, who was without marked melodic gift, without a thorough technical education, without practical mastery of any one important instrument. He shaped the future of orchestral expression, and not only in France: Liszt learned from him, Wagner leaned heavily on him; the neo-modern Russian composers, whose orchestration dazzles, are his direct descendants. His pupils are now living, they are in all lands, whether they write for the concert-room or for the stage. The splendor of his orchestration is still undimmed; yea, Berlioz shines with greater brilliance in comparison with the most ambitious of his followers; for Berlioz, with all his alleged extravagance in the use of instruments, is always clear, lucid, sonorous, sane.

BIZET, ALEXANDRE CÉSAR LÉOPOLD (called GEORGES)

Born at Paris, October 25, 1838; died at Bougival, June 3, 1875. Pupil of Marmontel, Zimmermann, Benoist, Halévy at the Paris Conservatory: 1st prize, Solfège (1849), piano (1852), organ (1855), counterpoint and fugue (1855), prix de Rome, 1857. "Le Docteur Miracle," operetta, 1 *a.* (Bouffes, 1857); "Les Pêcheurs de Perles," *op.* 3 *a.* (Th. Lyrique, 1863); "La jolie Fille de Perth," *op.* 4 *a.* (Th. Lyrique, 1867); "Djamileh," *op. c.* 1 *a.* (*Op. C.*, 1872); "Carmen," *op. c.* 4 *a.* (*Op. C.*, 1875). Stage music to Daudet's "L'Arlésienne" (1872); orch. suite "Roma" (1866); overture "Patrie" (*perf.* 1874); petite suite d'orchestre (*perf.* 1873); piano pieces, transcriptions for piano, songs.

See "G. Bizet," by Charles Pigot (1886); H. Imbert's "Portraits et Études" (1894); A. Jullien's "Musiciens d'Aujourd'hui" (1892); Imbert's "Médaillons Contemporains" (Paris, 1903).

"Don Procopio," *op. bouffe*, 2 *a.* (1859), has not yet been performed.

BLANC, CLAUDE (called CLAUDIUS)

Born at Lyons, March 20, 1854, and died there June 13, 1900. Pupil of Duprato, Bazin and Massenet at the Paris Conservatory; 1st harmony and accompaniment prize, 1875; 2d grand prix de Rome, 1877. Director of the School of Music, Marseilles, 1887–89; chorus master of the Paris Opéra. "Sainte Geneviève de Paris," *or.* (Chat Noir, Paris); "Chansons de Joujoux;" "Chansons d'Écosse et de Bretagne;" "Rondes et Chansons d'Avril;" "Mélodies extatiques," etc.

BOUVAL, JULES HENRI

Born at Toulouse, June 9, 1867. Pupil of Dubois and Massenet at the Paris Conservatory: 1st prize for harmony, 1889, and was mentioned honorably for the prix de Rome, 1893. Organist of St. Pierre de Chaillot. "Bath-Sheba," *lyr. dr.* 1 *a.* (Théâtre d'application, 1894); "Chand d'habits!" *pant.* (1896); "La Chambre bleue," *op. c.* 1 *a.* (1902); "La Chaine d'Amour," voice and orchestra (1899); ballets and songs. His "Broken Heart," for reader, baritone and orchestra, was performed at New York in February, 1899.

BRÉVILLE, PIERRE ONFROY DE

Born February 21, 1861. Pupil at the Paris Conservatory, which he left to study with César Franck. Studied for the bar and a diplomatic career. Incidental music to Hérold's "L'Anneau de Cakuntala" (1895); "La Nuit de Decembre," *sym. p.*; "Méditation," for orchestra; overture to Maeterlinck's "La Princesse Maleine;" Prelude and incidental music to Maeterlinck's "Les Sept Princesses;" "Hymne à Venus," chorus and orch.; "Medeia," sop. fem. ch. and orch.; "Sainte Rose de Lima," sop. fem. ch. and orch.; "La Tête de Kenwarc'h," bar. ch. and orch.; mass, motets, songs; suite for organ; piano pieces—Fantaisie, "Portraits des Musiciens" (Fauré, d'Indy, Chausson, Franck), "Stamboul," Variations, etc.; songs. Music critic of the *Mercure de France* (February, 1898–August, 1901); conductor; teacher at the Schola Cantorum. Gauthier-Villars describes him: "De Bréville, the enemy of the late Bizet, the bitter censor of Berlioz; the accomplished gentleman whom the fear of vulgarity (in music, I mean) impels to strangle ideas as soon as they are born; an exquisitely refined musician; a searcher after rare and precious harmonies."

CHAMINADE, CÉCILE LOUISE STÉPHANIE

Born at Paris, August 8, 1861. Pupil of Lecouppey, Savard, Marsick. "Callirhoë," *ballet-sym.* (Marseilles, 1888); "Les Amazones," *lyr. sym.* with chorus (Antwerp, 1888); two orchestral suites, Concertstück for piano and orchestra, "Airs de Ballet" and other orchestral pieces, two trios, piano sonata, choruses, sixty or more piano pieces, duets and many songs. She has travelled as a virtuoso pianist.

CHAUSSON, ERNEST

Born at Paris in 1855; killed by a bicycle accident at Limay, June 12, 1899. Studied for the bar. Pupil at the Paris Conservatory in the class of Massenet, but his true teacher was César Franck. "Le Roi Arthus," *lyr. dr.* 3 *a.* (Brussels, 1903); "Hélène," *lyr. dr.* 2 *a.* (two scenes performed, 1887–88); music for Boucher's plays for marionettes: "La Tempête," after Shakespeare (1888); "La Légende de Sainte Cécile" (1892). Trio in G minor (1883); "Concert" for piano, violin, string quartet; piano quartet in A major, op. 30; Symphony in B♭, op. 20 (performed 1891); "Viviane," *sym. p.* (performed 1884; revised 1888); "Solitude dan les bois," for orchestra (1886); "Soir de Fête;" "Poème," for violin and orchestra (Nancy, 1896). Motets, choruses, duets; entr'acte "La Mort de Cœlio," for "Les Caprices de Marianne" (1885); piano pieces, "Quelques Danses" (1897), etc. Songs: Maeterlinck's "Serres Chaudes" (1897); "Trois Lieder" (1897); "Nanny" (1881); "Les Papil-

lons" (1881); "Le Colobri;" "Hébé;" "La Pluie;" "La Caravane" (also with orch. acc.); "Poème de l'amour et de la mer;" "Temps des Lilas;" "Nocturne;" "Amour d'antan;" "Printemps triste;" "Nos Souvenirs;" "Apaisement," etc. Author of articles on d'Indy's "Fervaal" in *Mercure de France*, April, 1897, and "César Franck" in *Le Passant*, Paris, March, 1887.

See sketches by Servières, *Guide Musical*, December 19, 1897; by Tiersot, *Guide Musical*, July 2, 1899; by S. Risvaëg, *Guide Musical*, April 9, 1899; by P. de Bréville, *Mercure de France*, September, 1899.

CHRÉTIEN, HEDWIGE LOUISE MARIE

Born at Compiègne (Oise), July 5, 1859. Pupil of Guiraud and Lenepveu at the Paris Conservatory. First prize for harmony, 1881, and for counterpoint and fugue, 1887. Rehearser of Solfège at the Conservatory, 1890–92. Orchestral and choral works, songs, pieces for violin, piano, flute, oboe, trombone, and other instruments. "Ballet Oriental." See "La Femme Compositeur," by Eugène de Solenière (1895).

COQUARD, ARTHUR

Born at Paris, May 26, 1846. At first lawyer, secretary, librarian, he became a pupil of César Franck. Music critic. Director of Music at the Institut des Jeunes Aveugles, Paris, 1891–99.

Operas: "L'Epée du Roi," *mus. com.* 2 *a.* (*comp.* 1878; Angers, 1884); "Le Mari d'un jour," *op. c.* 3 *a.* (1886); "L'Oiseau bleue," 2 *a.* (1894); "Jahel," *lyr. tr.* 4 *a.* (Lyons, 1900); "La Troupe jolicœur," *mus. com.*, *prologue* and 3 *a.* (1902).

Incidental music to de Bornier's "Agamemnon" (1868), Longhaye's "Helvetia," Quillard's "Philoctète" (1896).

Orchestral: "Ossian," *sym.* with harp solo (1882); "Episode Orientale" (1897); "Noce au Village;" suite; andante and menuet; legend for violin and orchestra.

Choruses to Racine's "Esther" (1870–71); "Le Chant des Épées," bar. and orch. (1876); "Héro," for sop. and orch. (1881); "Cassandre" (*comp.* 1875–76); "Le Songe d'Andromaque" (1886); "Jeanne d'Arc," *or.* (*comp.* 1896); "Christophe Colombe," for bar. and orch. (*comp.* 1883; *perf.* 1892); motets, organ pieces, chamber music.

He completed Lalo's opera "La Jacquerie" (Monte Carlo, 1895), and orchestrated the first act of César Franck's posthumous "Ghiselle" (Monte Carlo, 1896).

Author of a pamphlet on César Franck (1891), and of "De la musique en France depuis Rameau" (1891).

See Imbert's "Médaillons Contemporains" (Paris, 1903).

DEBUSSY, ACHILLE CLAUDE

Born at Saint-Germain-en-Laye, August 22, 1862. Pupil of Marmontel, Lavignac and Guiraud at the Paris Conservatory; prix de Rome, 1884.

"Pelléas et Mélisande," *lyr. dr.* 5 *a.* (*Op. C.*, 1902); "L'enfant Prodigue," *cant.* (1884); "La Demoiselle Elue" (after Rossetti), 1888–93.

Fantaisie for piano and orchestra (1889); "Prélude à l'Après-Midi d'un Faune" (1892); "Trois Nocturnes —Nuages, Fêtes, Sirènes" (1897–99); string quartet (1893, 1894); "2 Danses, 1 Sacrée, 1 Profane," for chromatic harp or piano with strings (1904); "Printemps," Suite.

Chief songs: "Ariettes" (Verlaine), 1888, revised and published as "Ariettes oubliées;" "Paysages Belges;" "Aquarelles" (1903); "Cinq Poèmes de Baudelaire" (1889–90); "Les Angélus" (1892, 1901); "Fêtes galantes" (Verlaine), 1892, 1903; "Prose lyriques," text by Debussy (1894–95); "Chansons de Bilitis" (1898); "Trois mélodies" (Verlaine).

Piano, chief pieces: "Deux Arabesques" (1891); "Suite Bergamasque;" "Pour le Piano" (1903); "Estampes" (1903).

See L. de la Laurencie's "Notes sur l'art de C. D." in *Durendal* for October, 1903 (Brussels); Jean Marnold's studies in *Le Courier Musical* (Paris), March 1, 15, May 1, December 15, 1902, January 15, February 15, 1903; article by M. de la Laurencie in *Le Courier Musical*, March 1, 1904; "Pelléas," by Henri Ghéon in *L'Ermitage*, Paris, July, 1902; "C. D.," by Louis Laloy in *La Revue Musical*, Paris, February 15, 1904.

DELIBES, CLÉMENT PHILIBERT LÉO

Born at Saint-Germain du Val (Sarthe), February 21, 1836; died at Paris, January 16, 1891. Pupil of Le Couppey, Bazin, Adam, Benoist at the Paris Conservatory; first prize for Solfège, 1850. Organist of St. Jean et St. Francois; accompanist at Théâtre Lyrique (1853), and at the Opéra, where he was second chorus master (1865–72); professor at the Conservatory; member of the Institute, 1884.

First stage work: "Deux Sous de Charbon" ("Folies Nouvelles," 1855), and then over a dozen operettas.

Operas: "Le Roi l'a dit," *op. c.* 3 *a.* (1873); "Jean de Nivelle," *op. c.* 3 *a.* (1880); "Lakmé," *op. c.* 3 *a.* (1883); "Kassya," *op. c.* 4 *a.* (1893). Ballets: "La Source," *in coll.* (*Opé.*, 1866); "Coppélia" (*Opé.*, 1870); "Sylvia" (*Opé.*, 1876); additions to other ballets. Stage music to "Le Roi s'amuse" (1882); "Ruy Blas" (1882); "Alger," *cant.* (1865); "La Mort d'Orphée," *lyr. sc.* (1878). Masses, choruses, songs, etc. Author of "Notice sur Victor Massé" (1884).

See "Notice sur la vie et les œuvres de L. Delibes," by E. Guiraud (1892); *La Nouvelle Revue* (April 1, 1893).

DUPARC, HENRI

Born at Paris about 1847. Studied for the bar. Pupil of César Franck and a disciple of Wagner in the early seventies. Took part in the Franco-Prussian War. On account of ill-health retired from active life and made his home at Monein, in the Lower Pyrenees. His songs were long

known only in manuscript, for he shunned publicity.

"Feuilles d'automne," for piano (1869); 'cello sonata (1872, unpublished); orchestral suite (rehearsed in 1873 and judged impossible); waltzes for orchestra (1874); "Poème Nocturne," suite for orchestra (1874, but destroyed); piano suite; "Lenore," *sym. p.* (composed in 1874–75; performed 1877; and since revised).

Some of the earlier songs have been disavowed. Chief songs: "L'Invitation au Voyage" (1874, and since orchestrated); "Sérénade Florentine" (1876); "Le Manoir de Rosamonde" (1876); "Extase" (1877 ?); "Testament" (1877); "Phidylé" (1878; since orchestrated); "Lamento" (1879); "Au pays où se fait la guerre" (1877); "Élégie," Moore's poem on Robert Emmet (1878); "La Vague et la Cloche" (1874; orchestrated); Duet, "Fuite" (1873).

According to Georges Servières, the retirement of Duparc grieved César Franck, who said that he, of all his pupils and of his generation, was the one best organized by nature for the creation of musical ideas; the one whose vigorous temperament and dramatic sentiment best suited the opera-house.

FAURÉ, GABRIEL URBAIN

Born at Pamiers (Ariège), May 13, 1845. Pupil of Dietsch and Saint-Saëns at the Ecole de Niedermeyer; first prize for piano and harmony in 1860, for composition in 1861. Organist at Rennes (1866–70). Served in Franco-Prussian War. Organist at various churches, choir master of the Madeleine (1877), then organist of the Madeleine, 1896. Professor of composition, counterpoint and fugue at the Conservatory, 1896. He won the Chartier prize for chamber music in 1885.

Stage works: "L'organiste," *op. c.* 1 *a.* (Salle Duprez, Paris, 1887); incidental music to Dumas' "Caligula" (1888); Haraucourt's "Shylock," after Shakespeare, (1889); Maeterlinck's "Pelléas et Mélisande" (London, 1898); "Promethée" by Lorrain and Hérold (Béziers, 1900).

Orchestral: Suite d'orchestre, op. 12 (1874); Symphony in D minor (1884–85); "Pavane" (1887); Suites from "Caligula," "Shylock," "Pelléas et Mélisande;" Concerto for violin and orchestra (1879).

Choral: "Les Djinns," ch. and orch. (1878); Requiem mass (1893); "La Naissance de Venus," *cant.* (1895); "Cantique" of Racine; "Madrigal."

Chamber music: violin sonata (1878); first piano quartet, op. 15; Berceuse for violin and piano, op. 16; Élégie for 'cello and piano, op. 24; Romance for violin and piano, op. 28; second piano quartet (1886).

Piano pieces: Impromptus, Barcarolles, Nocturnes, Ballade, Valses-caprices, etc.

Songs: "Le Papillon et la Fleur," "Mai," "Dans les ruines d'une abbaye," "Les Matelots" (1866–70). The greater number of melodies which form the first volume of his collected songs was composed from 1868 to 1878. The oldest songs in the second volume date back to about 1880. Dates of first or very early performances of distinguished songs: "Poème d'un Jour," "Nell," "Automne," "Les Berceaux," "Notre Amour" (1881); "Le Secret" (1883); "Aurore," "Fleur jetée," "Les Roses d'Ispahan" (1884); "Clair de Lune" (1888); "Au Cimetière" (1889); "Prison" and "Soir" were composed in 1896; "Arpège" and "Le Parfum impérissable" were sung in 1897; "Bonne Chanson" of Verlaine was published in 1894.

See H. Gauthier-Villars' preface to *La Musique de Chambre: Année* 1898 (Paris: Pleyel, Wolff, Lyon and Co.); articles by Georges Servières in *Guide Musical* (December 23, 1894; September 15–22, 1895; January 23, 1898); H. Imbert's "Profils de Musiciens" (Paris, 1888).

FERRARI, GABRIELLE

Born at Paris. Pupil of Henry Ketten (piano), and Duprato (composition). She appeared when she was twelve or fourteen years old as a virtuoso at Naples and Milan. Studied with Miceli, Le Borne, Dubois, Gounod. Orchestral Suites, etc., piano pieces, songs. "Le Dernier Amour," *op. c.* (1895). See "La Femme Compositeur," by Eugène de Solenière (1895).

FONTENAILLES, H. DE

An amateur of title and of salon fame. Pupil of Massenet, it is said; now living in Paris.

FRANCK, CÉSAR AUGUSTE

Born at Liège, December 10, 1822; naturalized in 1873; died at Paris, November 8, 1890. Studied at the Liège Conservatory, and in 1837 entered the Paris Conservatory, where he studied the piano with Zimmermann, the organ with Benoist, composition with Leborne. First prizes: piano, 1838; counterpoint and fugue, 1840; organ, 1841; did not compete for prix de Rome. Organist of Sainte-Clotilde (1859–90); professor of the organ at the Paris Conservatory (1872–90); one of the founders of the Société Nationale, he succeeded Saint-Saëns as president of it. His life was the simple one of church organist and teacher.

Operas: "Hulda," 4 *a.* (*comp.* 1879–85; *perf.* Monte Carlo, 1894; Nantes, 1899); "Ghiselle," 4 *a.* (*comp.* 1888–89; orchestration by de Bréville, Chausson, Rousseau, Coquard; *perf.* Monte Carlo, 1896).

Oratorios: "Ruth," biblical eclogue (1846); "La Rédemption," *sym. p.* (*comp.* 1871–72; *perf.* 1873); "Les Beatitudes" (*comp.* 1870–80; fragments *perf.* at Paris in 1878, 1880, 1887; first *perf.* of the whole at Dijon in 1891; first in Paris, 1893); "Rebecca," biblical scene (1881).

Orchestral: "Les Eolides," *sym. p.* (*comp.* 1876; *perf.* 1877); "Le Chasseur Maudit," *sym. p.* (*comp.* 1883; *perf.* 1884); "Les Djinns," *sym. p.* for piano and orchestra (*comp.* 1884; *perf.* 1885); Symphonic Variations for piano

and orchestra (*comp.* 1885; *perf.* 1886); "Psyché," *sym.* for chorus and orchestra (*comp.* 1887; *perf.* 1888); Symphony in D minor (1889); Imbert's "Portraits et Études" (Paris, 1894).

Chamber music: Four piano trios (1842–43); Andantino quietoso for violin and piano; piano quintet (1879–80); sonata for violin and piano (*comp.* 1886; *perf.* 1887); string quartet (*comp.* 1889; *perf.* 1890).

Piano: "Prélude, choral et fugue" (1884); "Prélude, aria et finale" (1889), and a few smaller pieces, some of them dated 1843–44.

Organ: Six grand pieces (1868, republished in 1879); three pieces (1878); three grand chorals (1889); "L'organiste," posthumous, a collection of fifty-nine pieces for harmonium (1892); about a dozen smaller pieces.

Church music: Mass for sop., ten. and bass, with *acc.* of organ, harp, 'cello (1861), with "Panis Angelicus" (1872); nine motets (1864–65); five offertories; "Ave Maria;" "Tantum Ergo;" "Christus factus est;" Psalm cl. for four voices and orchestra (1887).

Songs: Seven Melodies (1845–46); Two songs (1845, 1849); "Roses et Papillons" (1868?); "Le Mariage des roses" (1868?); "Lied" (1875); "Nocturne" (1884); "Les Cloches du Soir" (1888); "La Procession" (1888); Six choruses for two female voices (1887–88); "Premier sourire de Mai;" Chorus (three female voices); "Hymn" for four male voices (1888).

See A. Coquard's "C. Franck" (1891); "C. Franck," by Gustav Derepas (Paris, 1897); "L'œuvre lyrique de C. Franck," by Etienne Destranges (Paris, 1896); "L'Héroisme de C. Franck" (Paris, 1900); G. Servières' "La Musique Francaise" (Paris, 1897); "C. Franck," by Ernest Chausson in *Le Passant*, Paris, March, 1887.

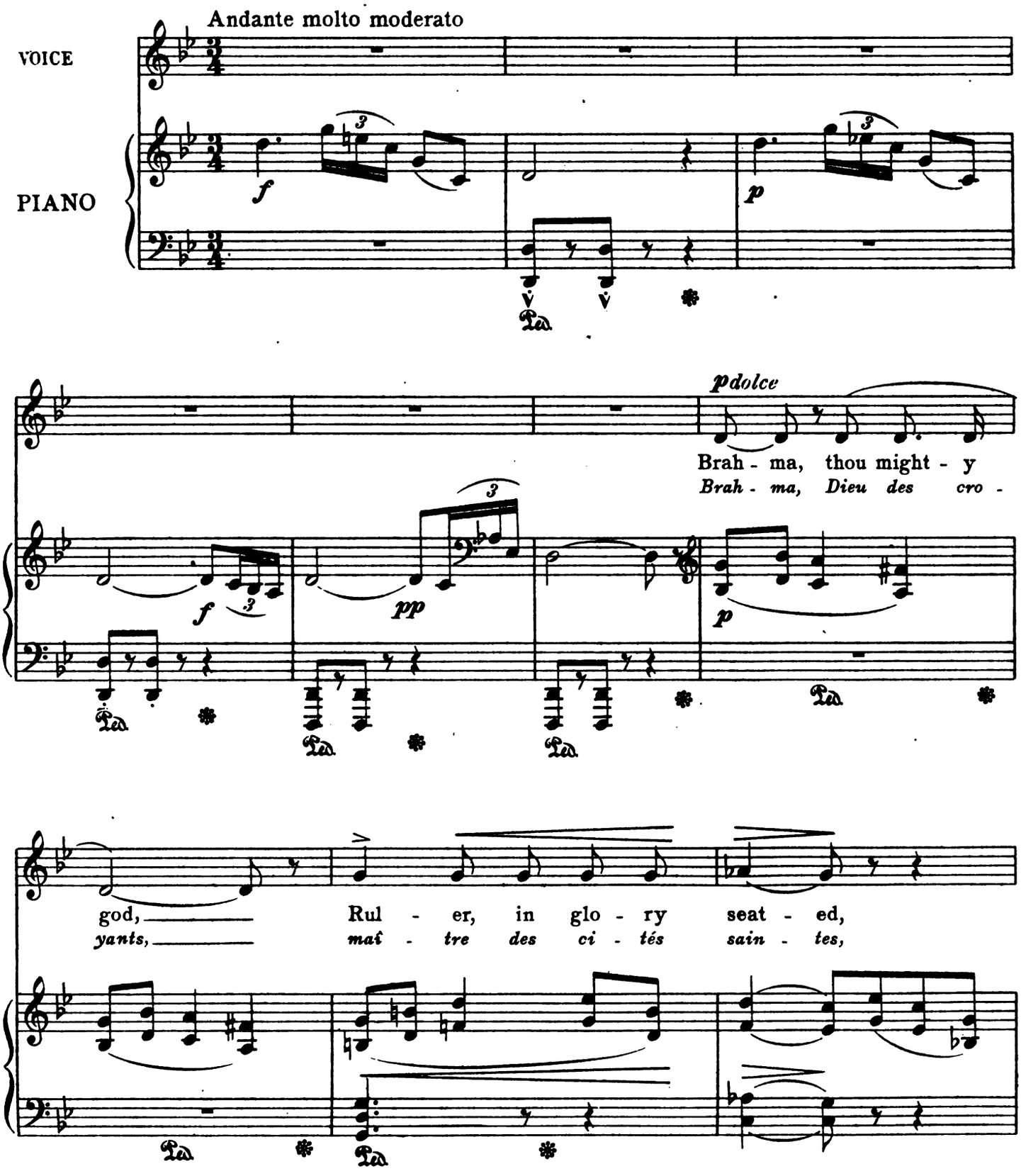
MODERN FRENCH SONGS
VOLUME I

To Mme. Conneau

HINDOO SONG

(CHANT HINDOU)

ARMAND OCAMPO
Translated by Arthur Westbrook

HERMANN BEMBERG
(1861 -

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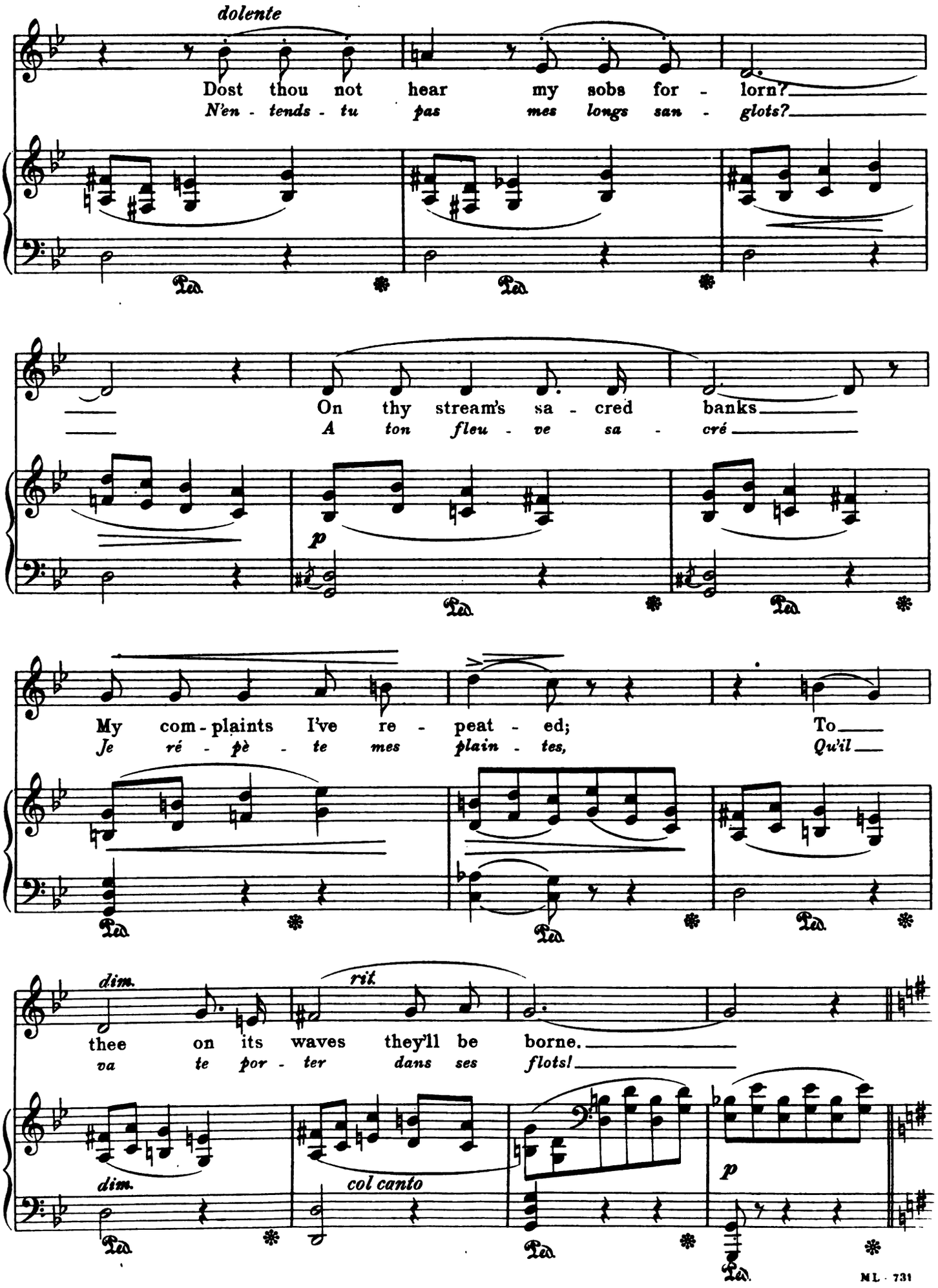
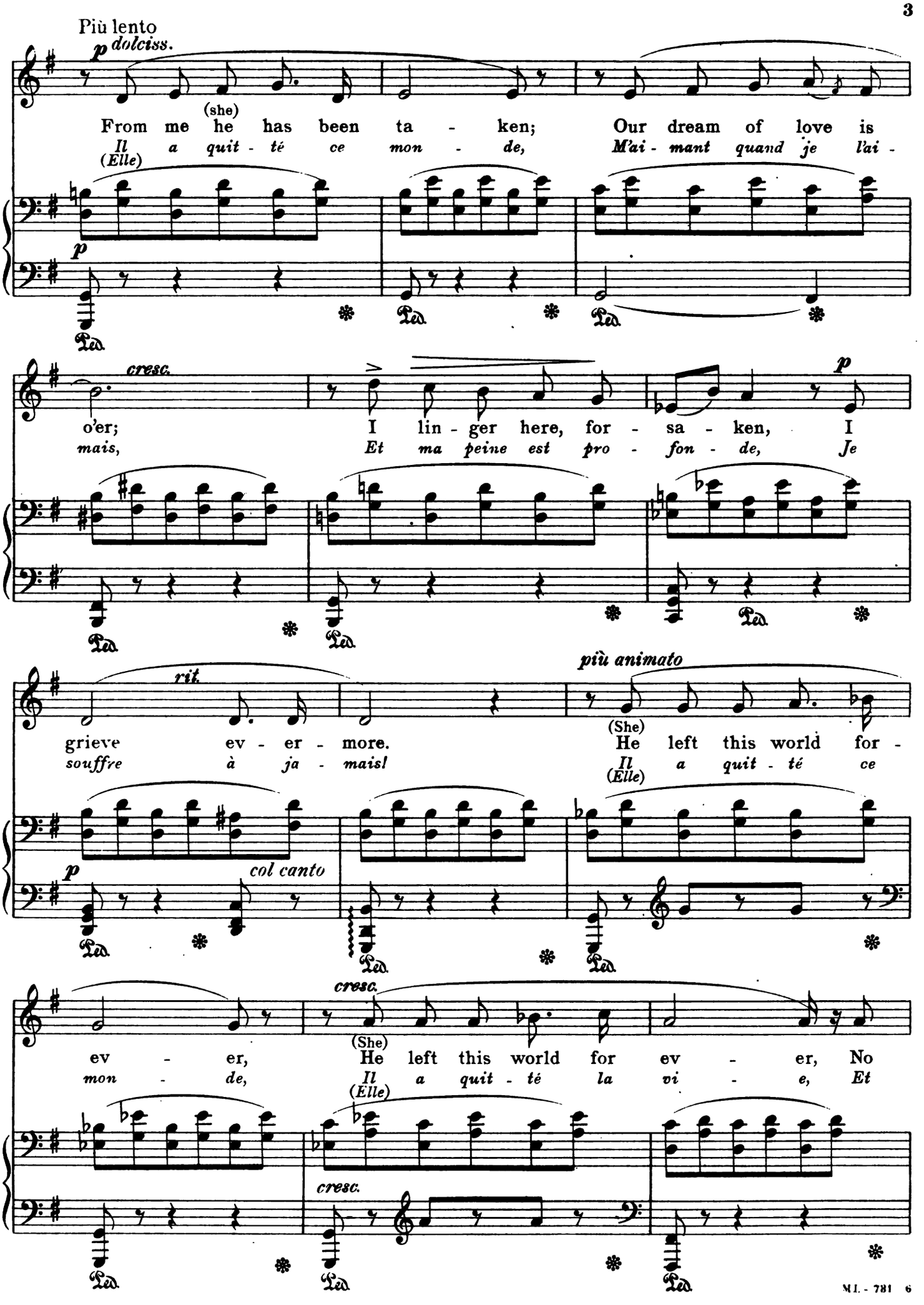
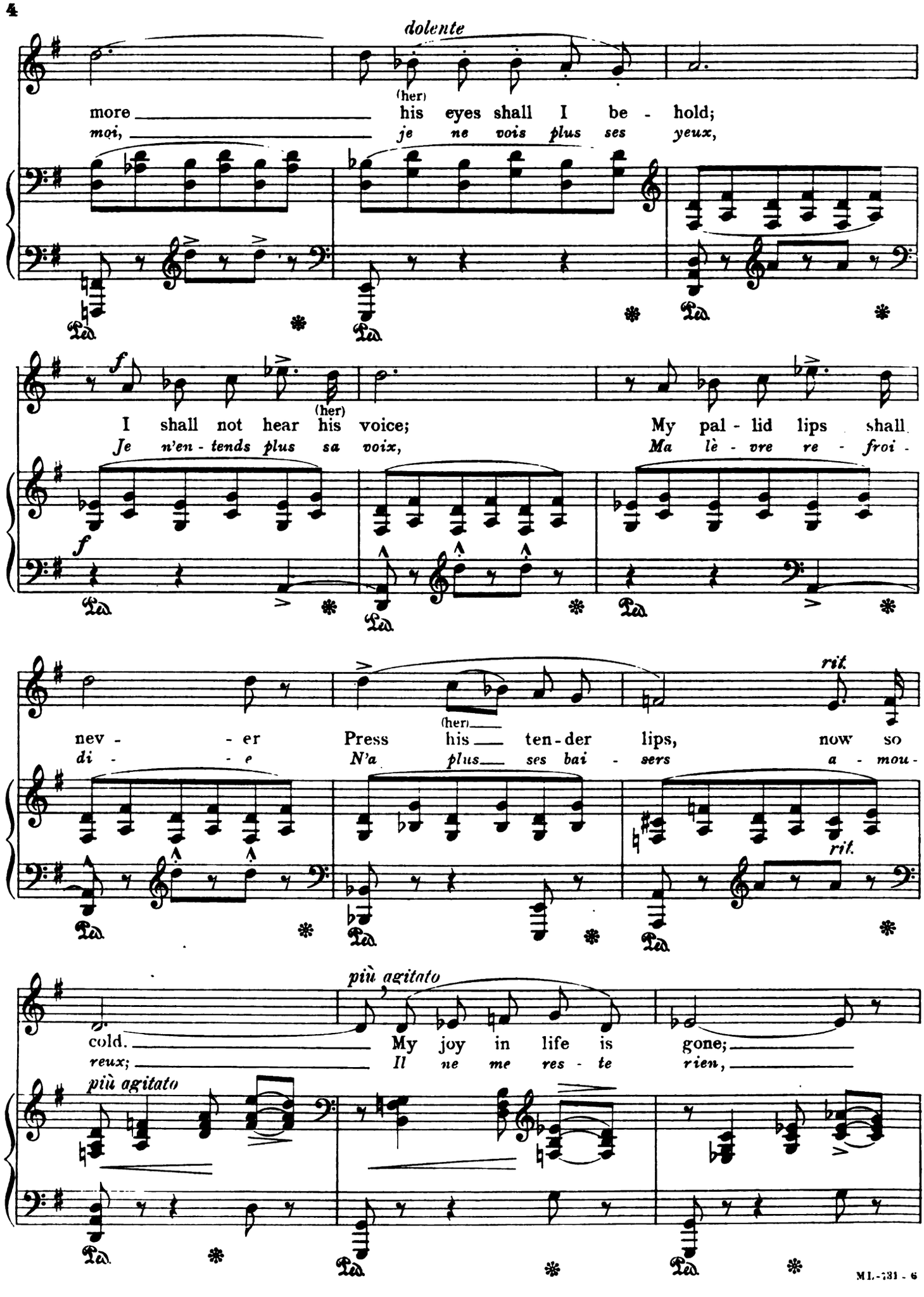
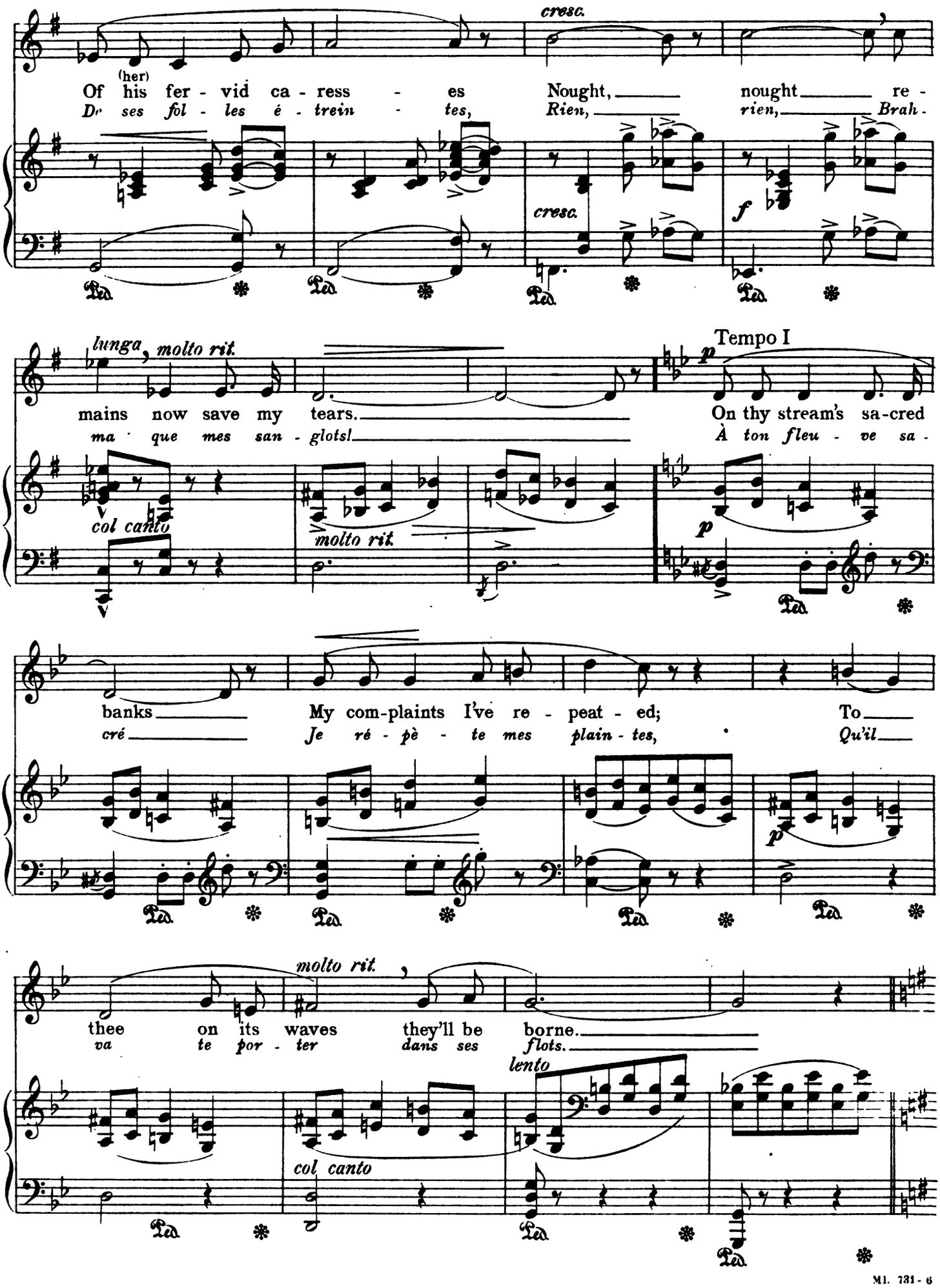
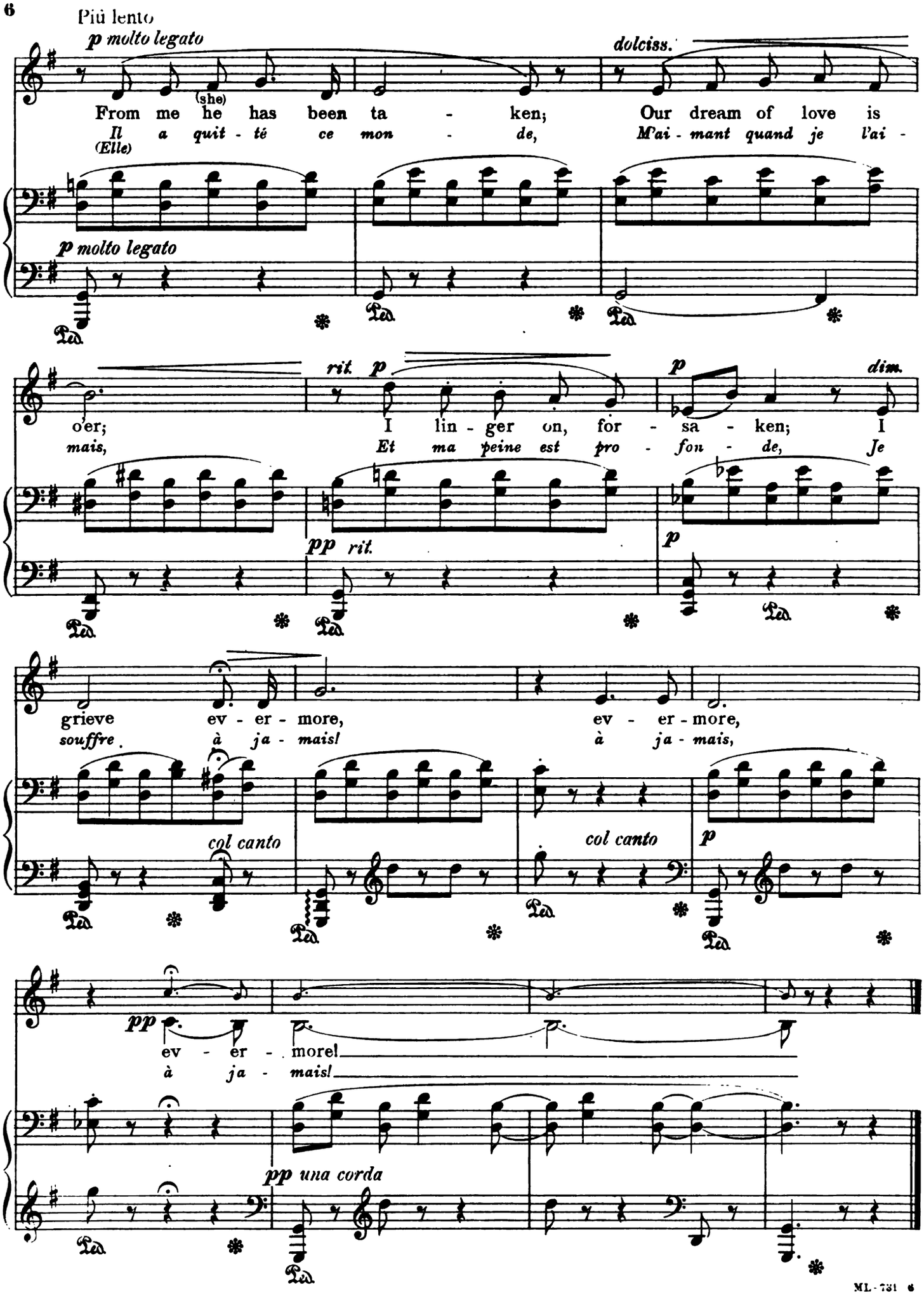

dolente
Dost thou not hear my sobs for - lorn?
N'en - tends - tu pas mes longs san - glots?
On thy stream's sa - cred banks
A ton fleu - ve sa - cré
p
My com - plaints I've re - peat - ed; To
Je ré - pè - te mes plain - tes, Qu'il
dim.
rit.
thee on its waves they'll be borne.
va te por - ter dans ses flots!
dim.
col canto
p
Ped.

Più lento
dolciss.
(she)
From me he has been ta - ken; Our dream of love is
(Elle)
Il a quit - té ce mon - de, M'ai - mant quand je l'ai -
cresc.
o'er; I lin - ger here, for - sa - ken, I
mais, Et ma peine est pro - fon - de, Je
rit.
più animato
(She)
grieve ev - er - more. He left this world for -
souffre à ja - mais! Il a quit - té ce
(Elle)
col canto
cresc.
(She)
ev - er, He left this world for ev - er, No
mon - de, Il a quit - té la vi - e, Et
(Elle)
cresc.

dolente
(her)
more his eyes shall I be - hold;
moi, je ne vois plus ses yeux,
f
(her)
I shall not hear his voice; My pal - lid lips shall
Je n'en - tends plus sa voix, Ma lè - vre re - froi -
f
(her)
rit.
nev - er Press his ten - der lips, now so
di - e N'a plus ses bai - sers a - mou -
rit.
più agitato
cold. My joy in life is gone;
reux; Il ne me res - te rien,
più agitato

cresc.
(her)
Of his fer - vid ca - ress - es
Nought, nought re -
De ses fol - les é - trein - tes,
Rien, rien, Brah -
cresc.
f
lunga, molto rit.
mains now save my tears.
ma que mes san - glots!
Tempo I
p
On thy stream's sa-cred
À ton fleu - ve sa -
col canto
molto rit.
p
banks
My com-plaints I've re - peat - ed;
To
cré
Je ré - pè - te mes plain - tes,
Qu'il
p
molto rit.
thee on its waves they'll be borne.
va te por - ter dans ses flots.
lento
col canto
Ped.

Più lento
p molto legato
dolciss.
From me he has been ta - ken; Our dream of love is
(she)
Il a quit - té ce mon - de, M'ai - mant quand je l'ai -
(Elle)
p molto legato
rit. p
p
dim.
o'er; I lin - ger on, for - sa - ken; I
mais, Et ma peine est pro - fon - de, Je
pp rit.
p
grieve ev - er - more, ev - er - more,
souffre à ja - mais! à ja - mais,
col canto
col canto
p
pp
ev - er - more!
à ja - mais!
pp una corda

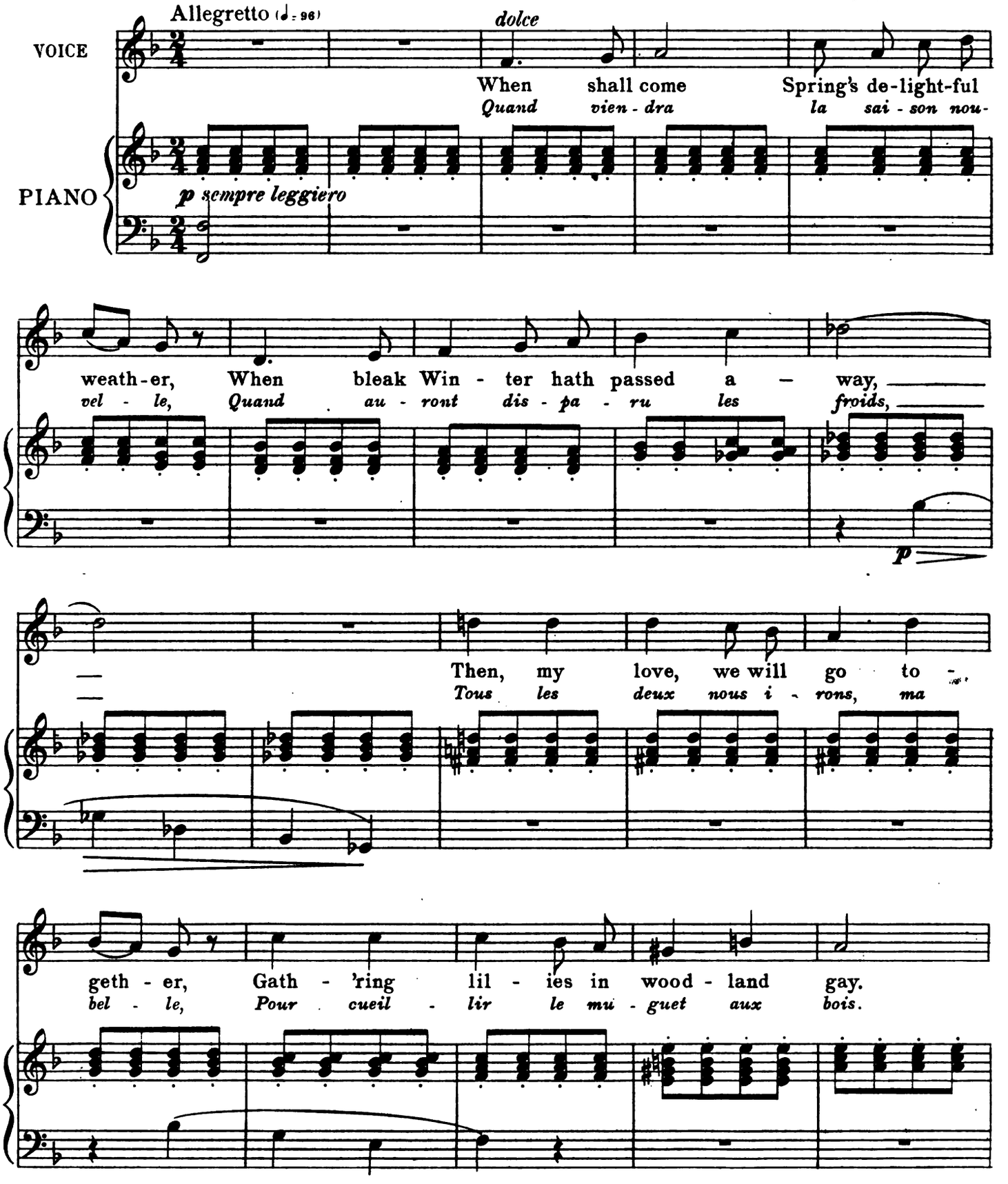
a Mademoiselle Wolf

VILLANELLE

(Composed in 1884)

(Original Key, A)

THÉOPHILE GAUTIER (1811-1872)
Translated by Isabella G. Parker

HECTOR BERLIOZ (1803-1869)
Les Nuits d'été *(Summer Nights)*
Op. 7, No. 1

Allegretto (♩ = 96)
dolce
VOICE
When shall come Spring's de-light-ful
Quand vien - dra la sai - son nou-
PIANO
p sempre leggiero
weath-er, When bleak Win - ter hath passed a - way,
vel - le, Quand au - ront dis - pa - ru les froids,
p
Then, my love, we will go to -
Tous les deux nous i - rons, ma
geth - er, Gath - 'ring lil - ies in wood - land gay.
bel - le, Pour cueil - lir le mu - guet aux bois.

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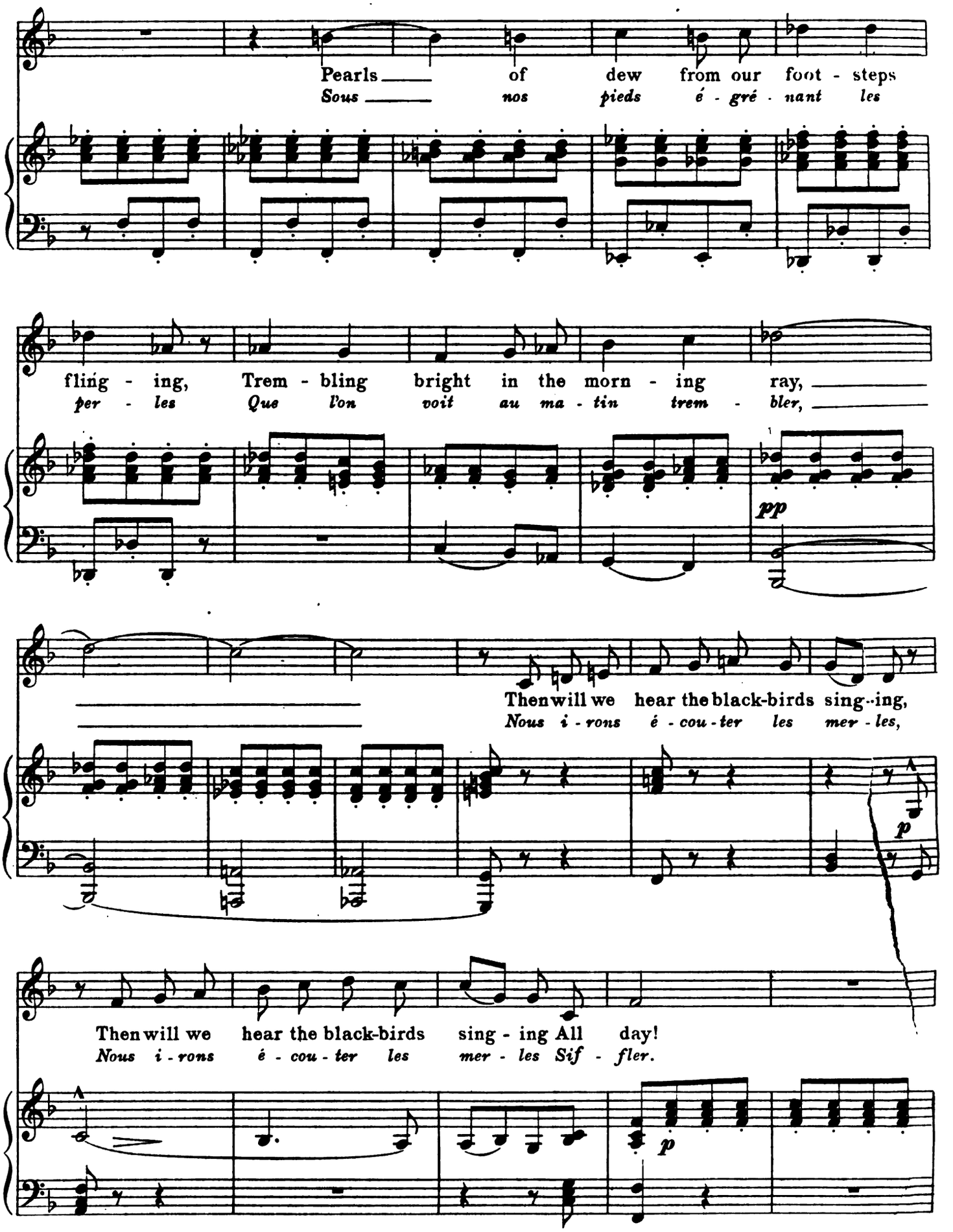
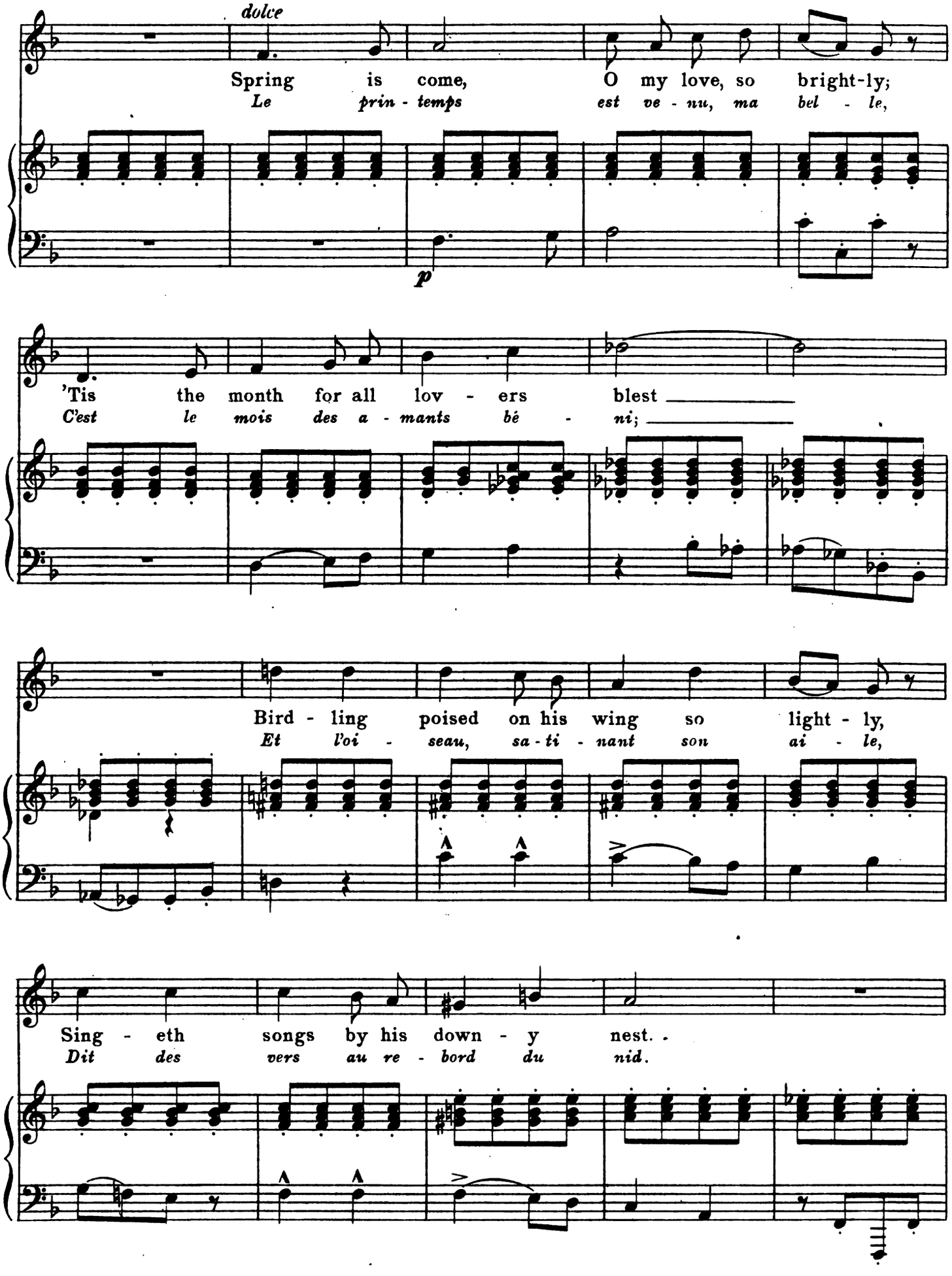
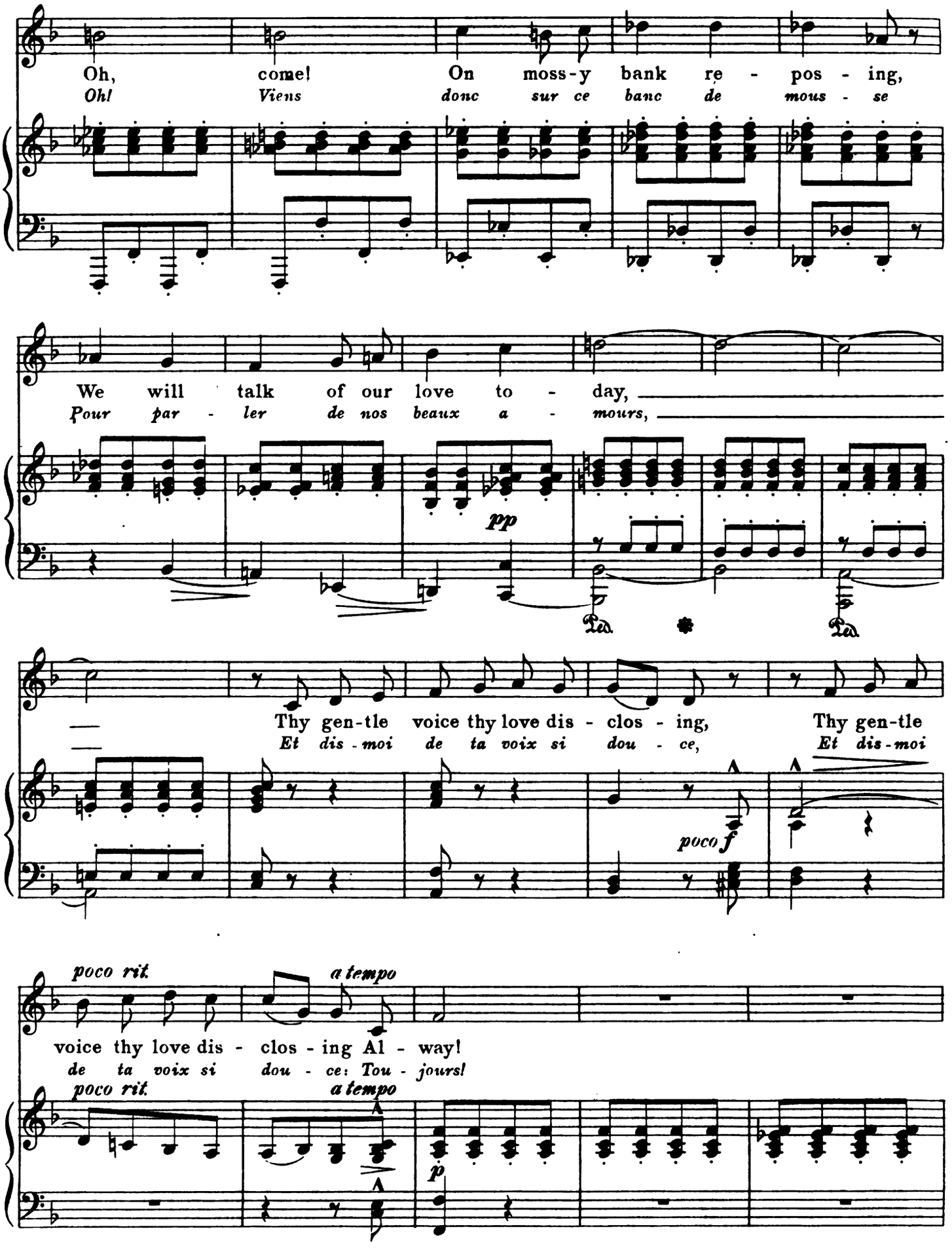
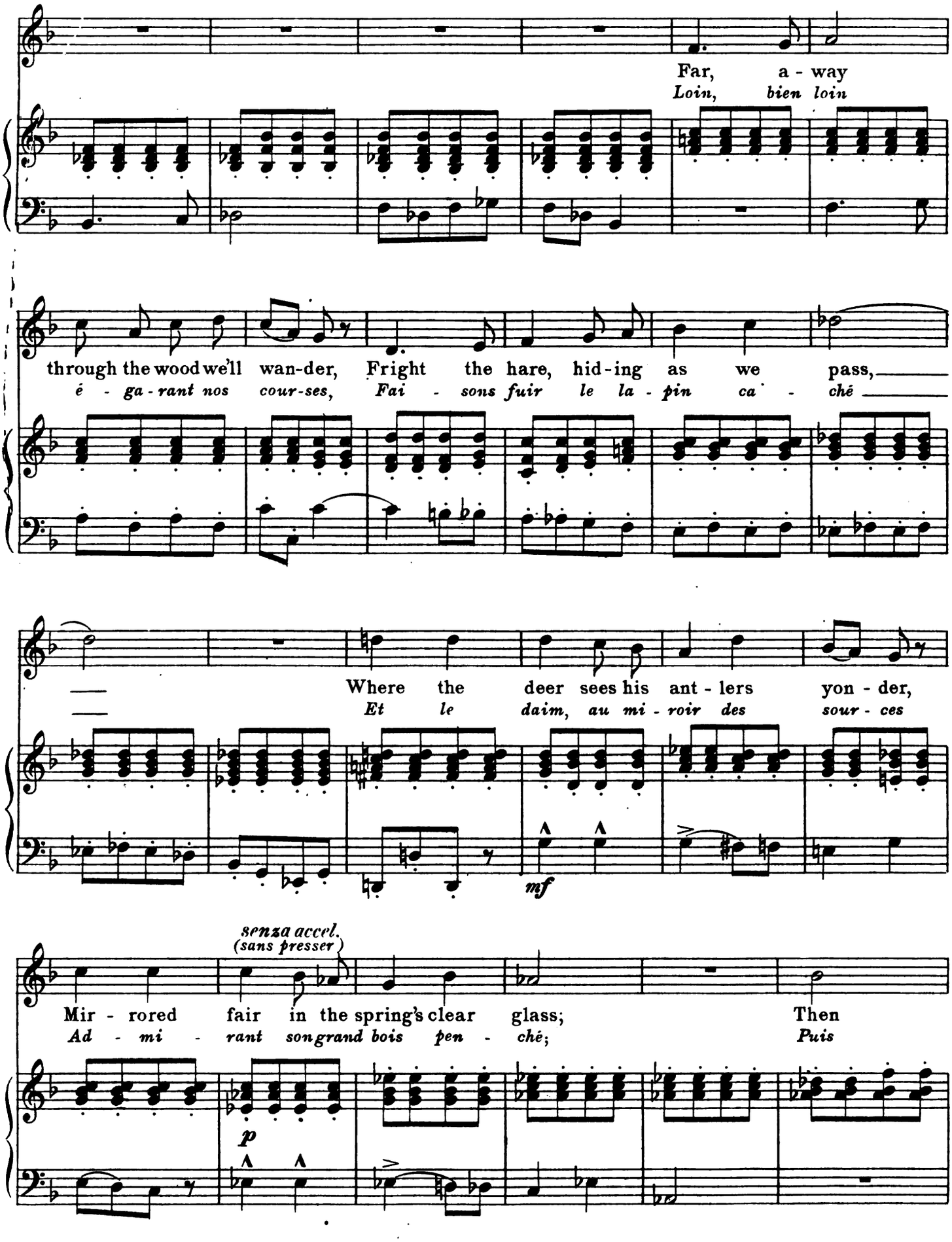
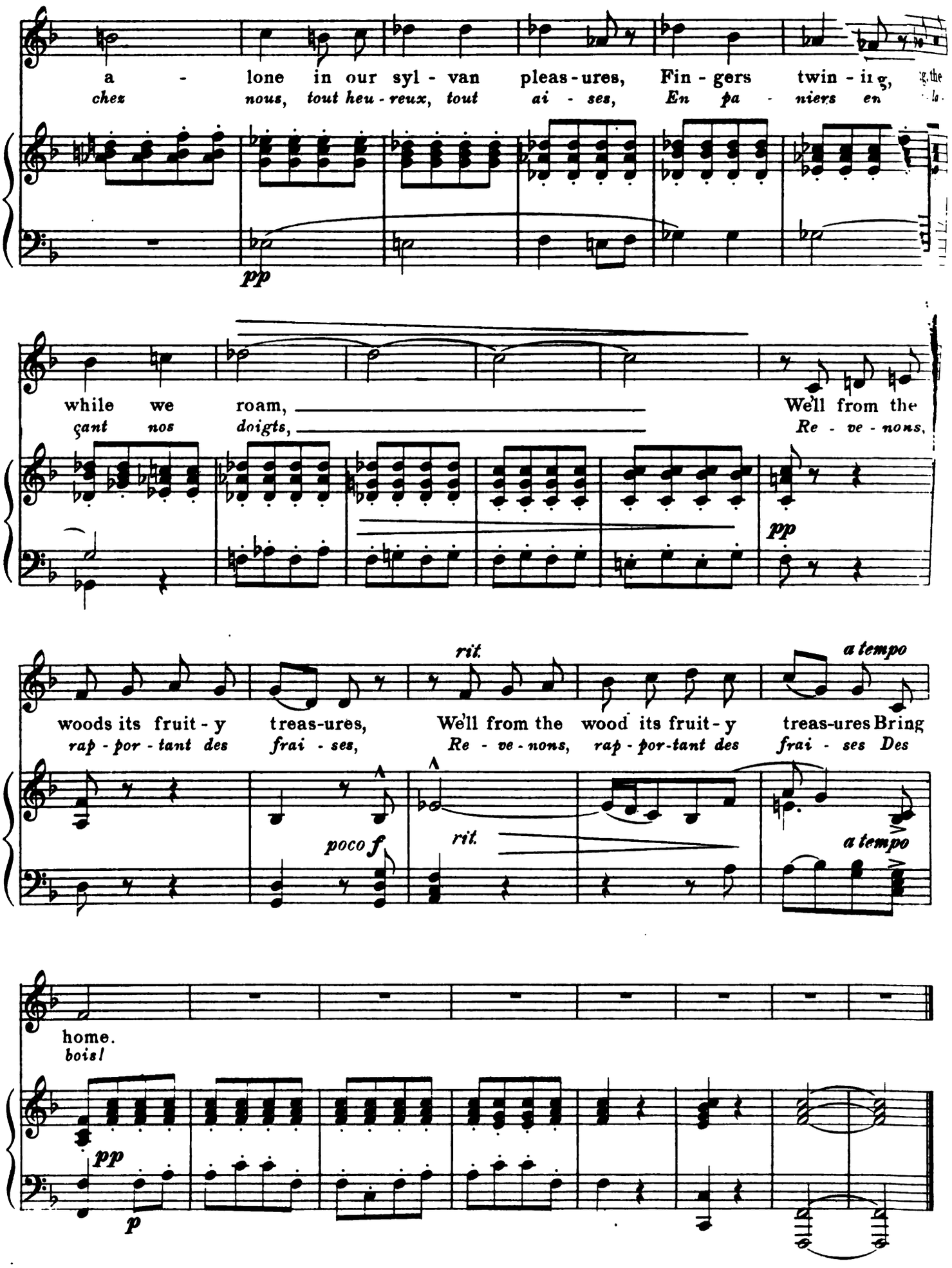
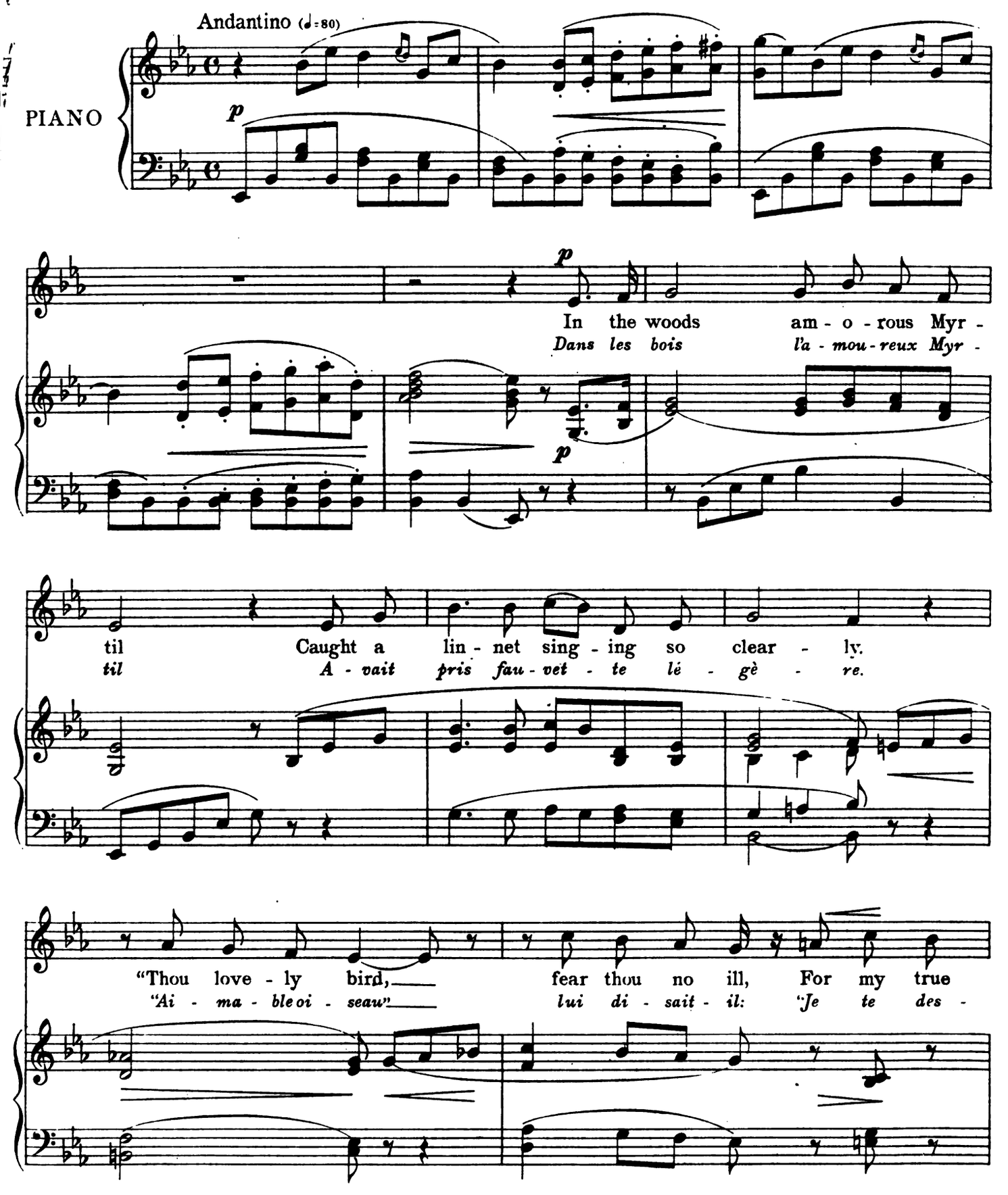

Pearls of dew from our foot - steps
Sous nos pieds é - gré - nant les
fling - ing, Trem - bling bright in the morn - ing ray,
per - les Que l'on voit au ma - tin trem - bler,
pp
Then will we hear the black-birds sing-ing,
Nous i - rons é - cou - ter les mer - les,
p
Then will we hear the black-birds sing - ing All day!
Nous i - rons é - cou - ter les mer - les Sif - fler.
p

dolce
Spring is come, O my love, so bright-ly;
Le prin - temps est ve - nu, ma bel - le,
p
'Tis the month for all lov - ers blest
C'est le mois des a - mants bé - ni;
Bird - ling poised on his wing so light - ly,
Et l'oi - seau, sa - ti - nant son ai - le,
Sing - eth songs by his down - y nest.
Dit des vers au re - bord du nid.

Oh, come! On moss-y bank re - pos - ing,
Oh! Viens donc sur ce banc de mous - se
We will talk of our love to - day,
Pour par - ler de nos beaux a - mours,
pp
Thy gen-tle voice thy love dis - clos - ing, Thy gen-tle
Et dis - moi de ta voix si dou - ce, Et dis - moi
poco f
poco rit.
a tempo
voice thy love dis - clos - ing Al - way!
de ta voix si dou - ce: Tou - jours!
poco rit.
a tempo
p

Far, a - way
Loin, bien loin
through the wood we'll wan-der, Fright the hare, hid-ing as we pass,
é - ga - rant nos cour-ses, Fai - sons fuir le la - pin ca - ché
Where the deer sees his ant - lers yon - der,
Et le daim, au mi - roir des sour - ces
mf
senza accel.
(sans presser)
Mir - rored fair in the spring's clear glass; Then
Ad - mi - rant son grand bois pen - ché; Puis
p

a - lone in our syl - van pleas - ures, Fin - gers twin - ing,
chez nous, tout heu - reux, tout ai - ses, En pa - niers en
pp
while we roam, We'll from the
çant nos doigts, Re - ve - nons,
pp
rit.
a tempo
woods its fruit - y treas-ures, We'll from the wood its fruit - y treas-ures Bring
rap - por - tant des frai - ses, Re - ve - nons, rap - por-tant des frai - ses Des
poco f
rit.
a tempo
home.
bois!
pp
p

IN THE WOODS
(VIEILLE CHANSON)

CHARLES H. MILLEVOYE (1782-1816)
Translated by Isabella G. Parker

GEORGES BIZET
(1838-1875)

Andantino (♩=80)
PIANO
p
In the woods am - o - rous Myr -
Dans les bois l'a - mou - reux Myr -
til Caught a lin - net sing - ing so clear - ly.
til A - vait pris fau - vet - te lé - gè - re.
"Thou love - ly bird, fear thou no ill, For my true
"Ai - ma - ble oi - seau" lui di - sait - il: "Je te des -

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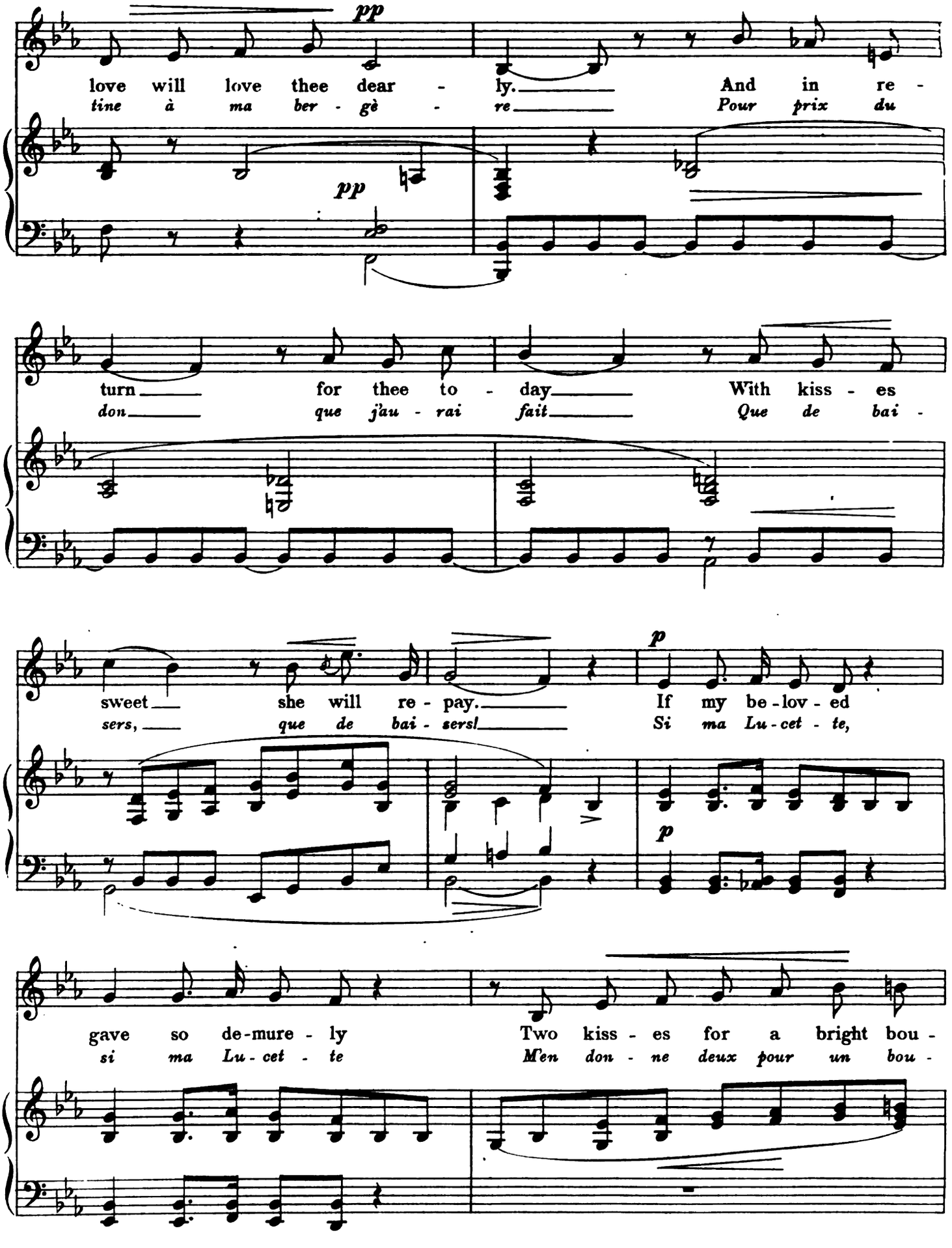
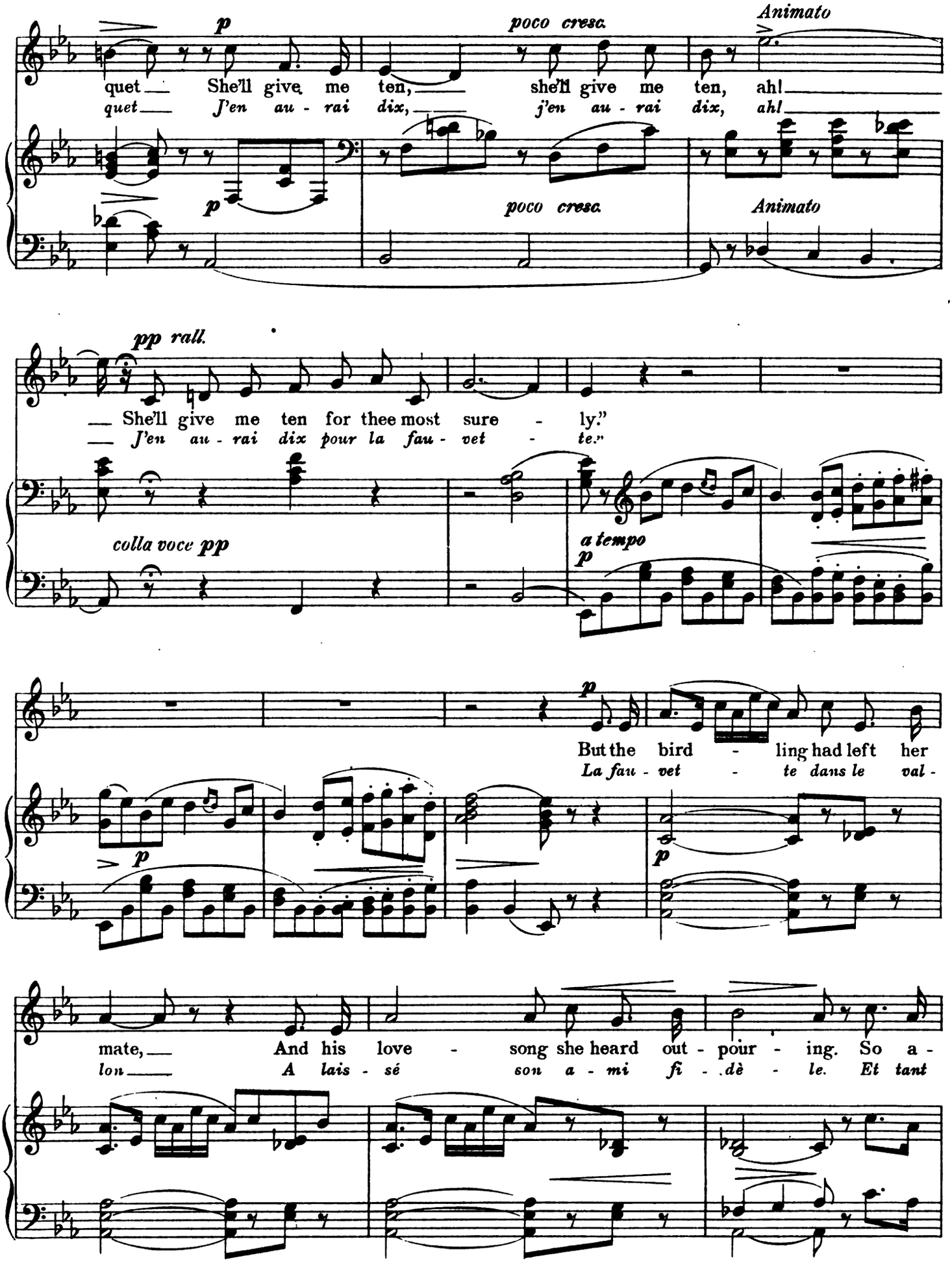
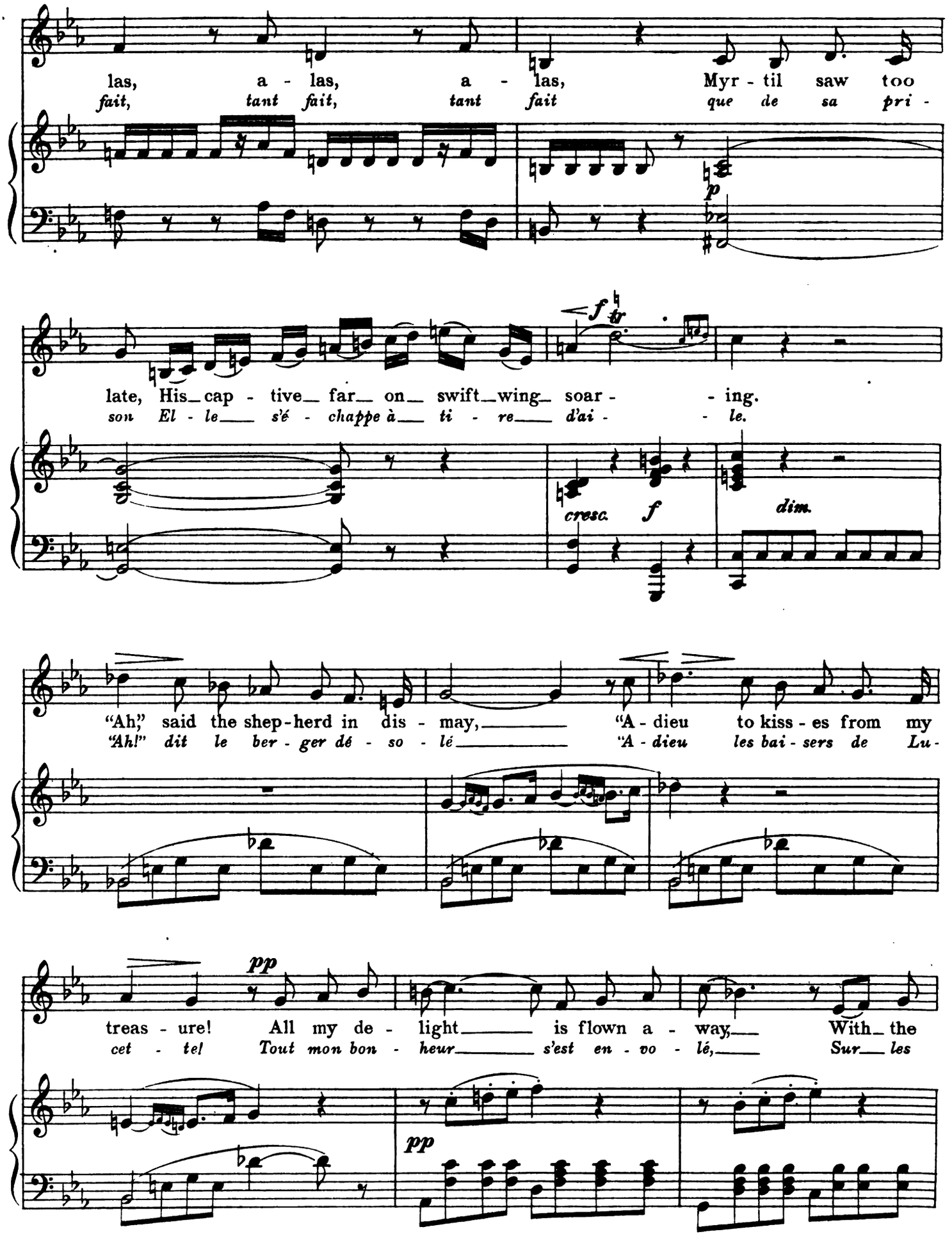
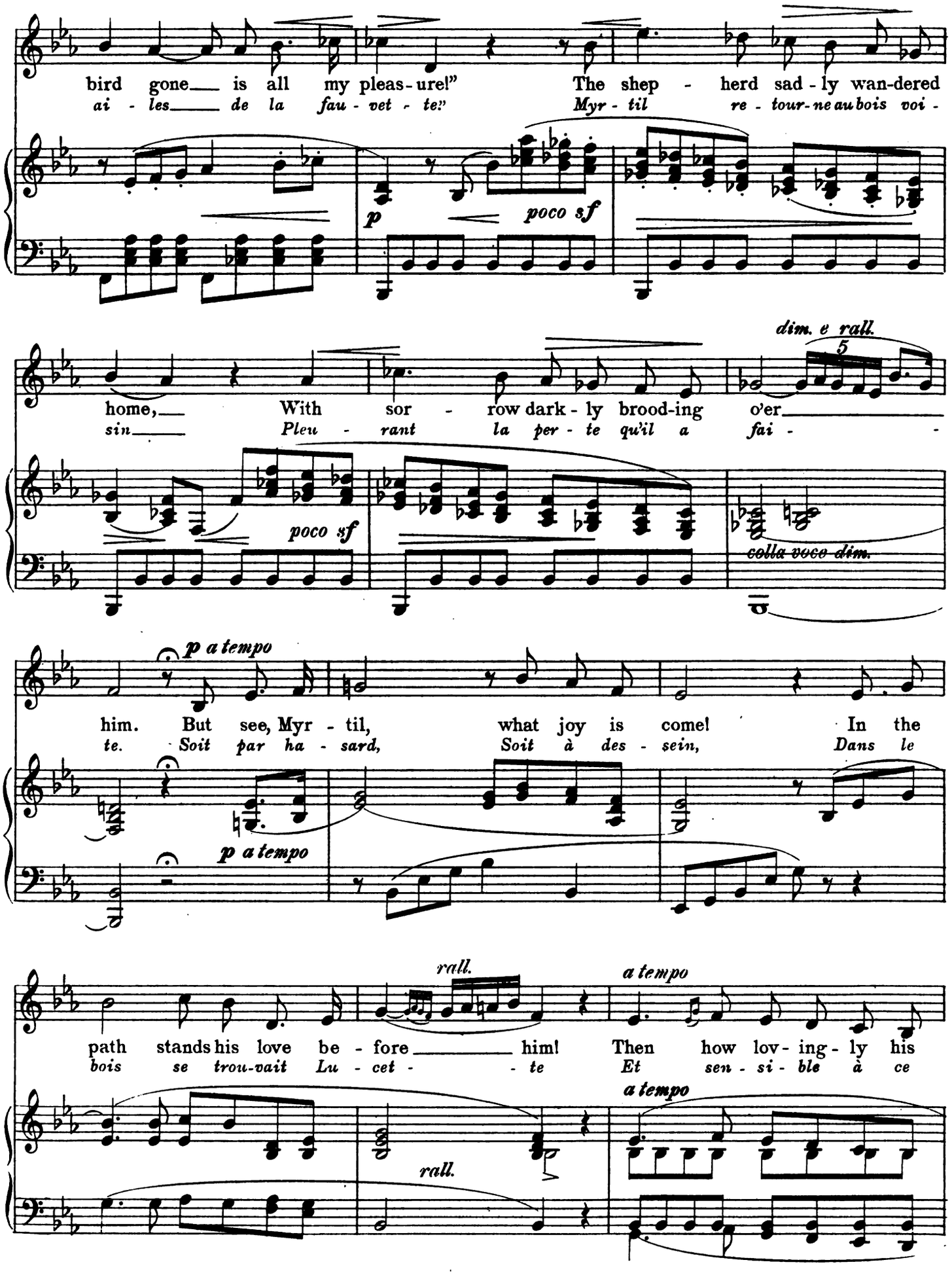
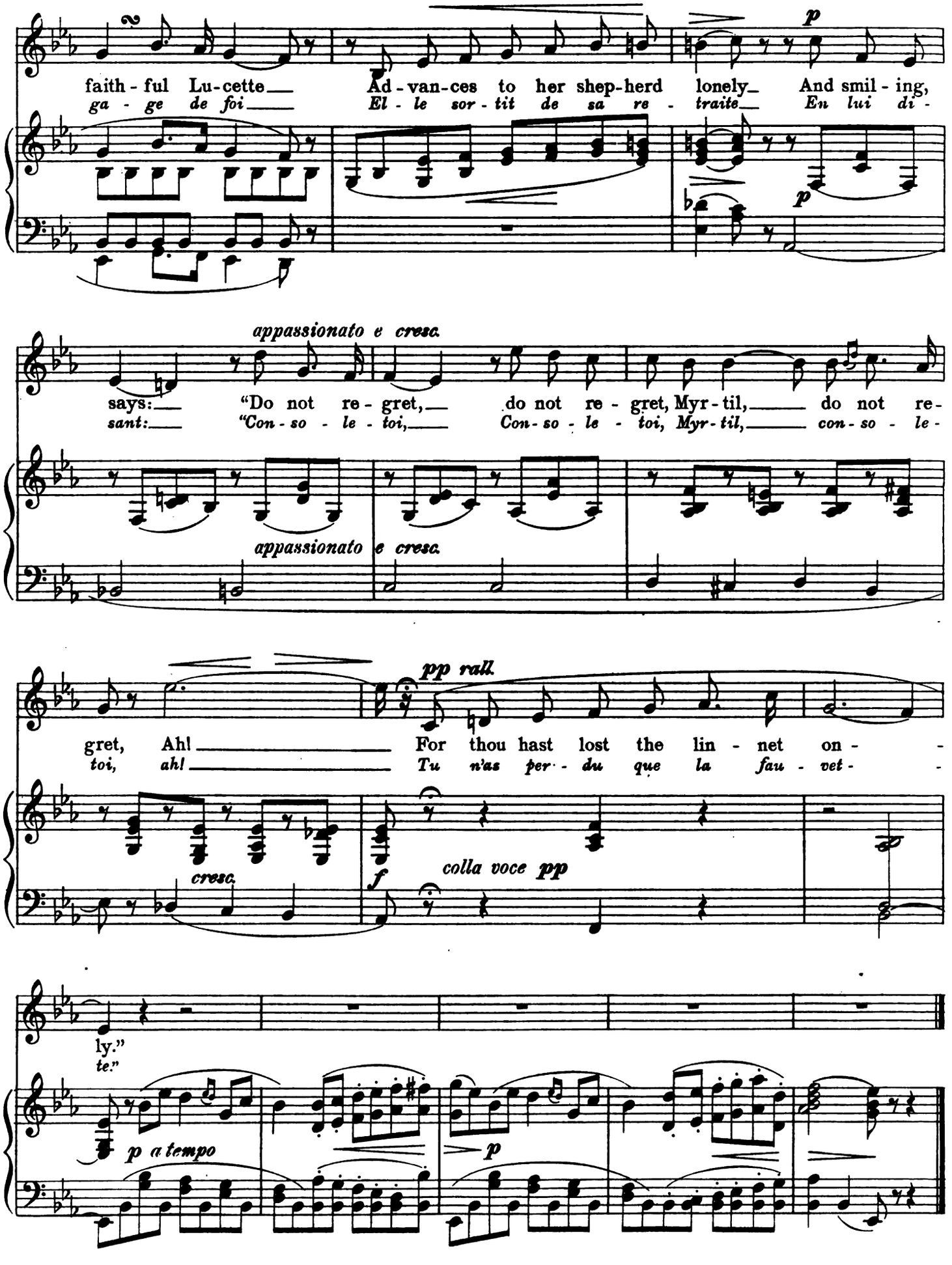
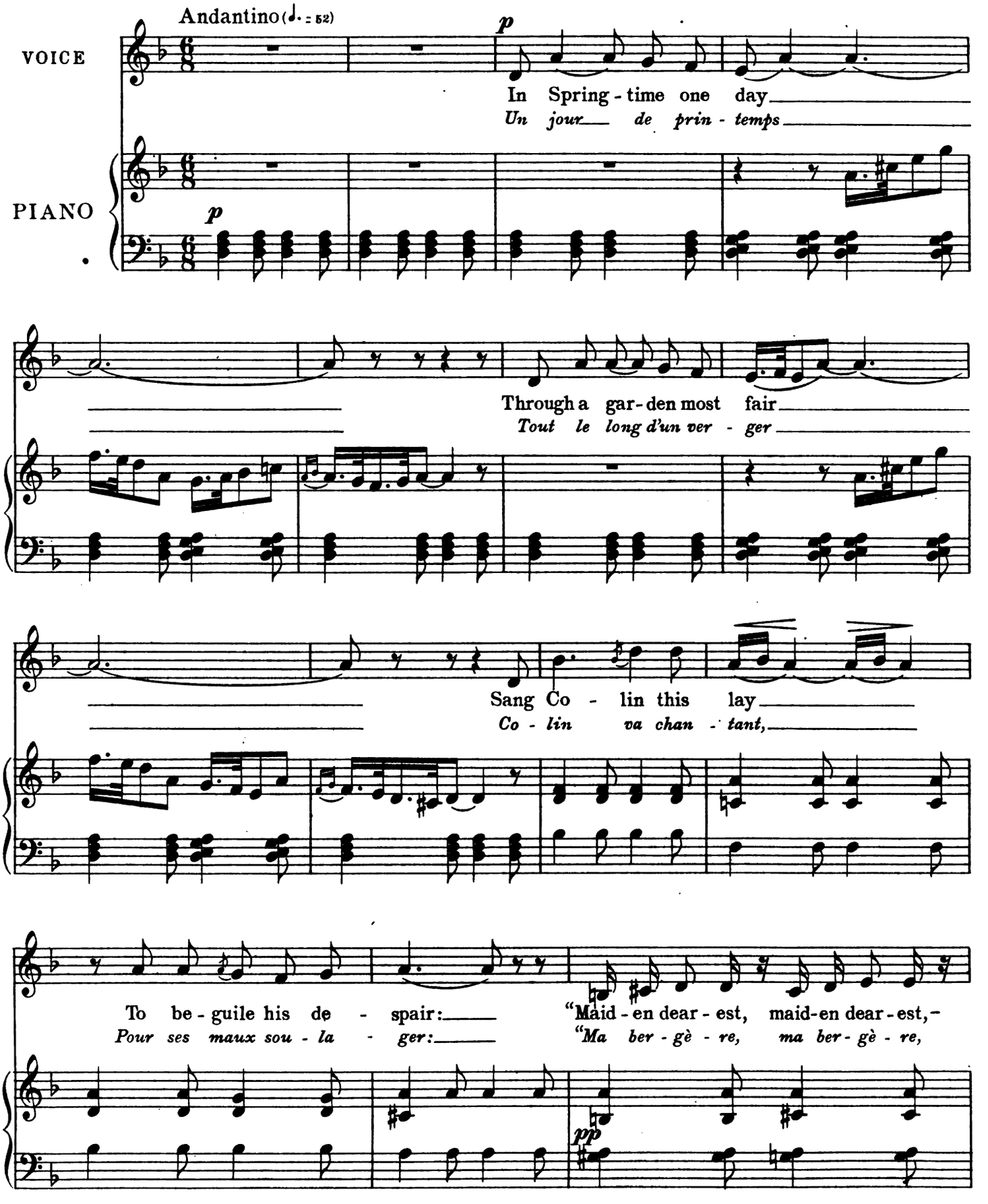

pp
love will love thee dear - ly. And in re -
tine à ma ber - gè - re Pour prix du
pp
turn for thee to - day With kiss - es
don que j'au - rai fait Que de bai -
sweet she will re - pay. If my be - lov - ed
sers, que de bai - sers! Si ma Lu - cet - te,
p
p
gave so de-mure - ly Two kiss - es for a bright bou -
si ma Lu - cet - te M'en don - ne deux pour un bou -

p
poco cresc.
Animato
quet — She'll give me ten, — she'll give me ten, ah! —
quet — J'en au - rai dix, — j'en au - rai dix, ah! —
p
poco cresc.
Animato
pp rall.
— She'll give me ten for thee most sure - ly."
— J'en au - rai dix pour la fau - vet - te."
colla voce pp
a tempo
p
p
But the bird - ling had left her
La fau - vet - te dans le val -
p
p
mate, — And his love - song she heard out - pour - ing. So a -
lon — A lais - sé son a - mi fi - dè - le. Et tant

las, a - las, a - las, Myr - til saw too
fait, tant fait, tant fait que de sa pri -
p
late, His_cap - tive_ far_ on_ swift_wing_ soar - - ing.
son El - le_ s'é - chappe à_ ti - re_ d'ai - - le.
f tr
cresc. f
dim.
"Ah," said the shep-herd in dis - may, "A - dieu to kiss - es from my
"Ah!" dit le ber - ger dé - so - lé "A - dieu les bai - sers de Lu -
pp
treas - ure! All my de - light is flown a - way, With_ the
cet - te! Tout mon bon - heur s'est en - vo - lé, Sur_ les
pp

bird gone is all my pleas-ure!" The shep - herd sad-ly wan-dered
ai - les de la fau - vet - te." Myr - til re - tour-ne au bois voi -
p poco sf
home, With sor - row dark-ly brood-ing o'er
sin Pleu - rant la per - te qu'il a fai -
poco sf
dim. e rall.
5
colla voce dim.
him. But see, Myr - til, what joy is come! In the
te. Soit par ha - sard, Soit à des - sein, Dans le
p a tempo
p a tempo
path stands his love be - fore him! Then how lov-ing-ly his
bois se trou-vait Lu - cet - te Et sen - si - ble à ce
rall.
a tempo
rall.
a tempo

faith - ful Lu - cette
Ad - van - ces to her shep - herd lonely
And smil - ing,
ga - ge de foi
El - le sor - tit de sa re - traite
En lui di -
p
p
appassionato e cresc.
says:
"Do not re - gret,
do not re - gret, Myr - til,
do not re -
sant:
"Con - so - le - toi,
Con - so - le - toi, Myr - til,
con - so - le -
appassionato e cresc.
pp rall.
gret, Ah!
For thou hast lost the lin - net on -
toi, ah!
Tu n'as per - du que la fau - vet -
cresc.
f
colla voce pp
ly."
te."
p a tempo
p

PASTORAL
(PASTORALE)

English version by
Isabella G. Parker

(Original Key, F minor)

GEORGES BIZET
(1838-1875)

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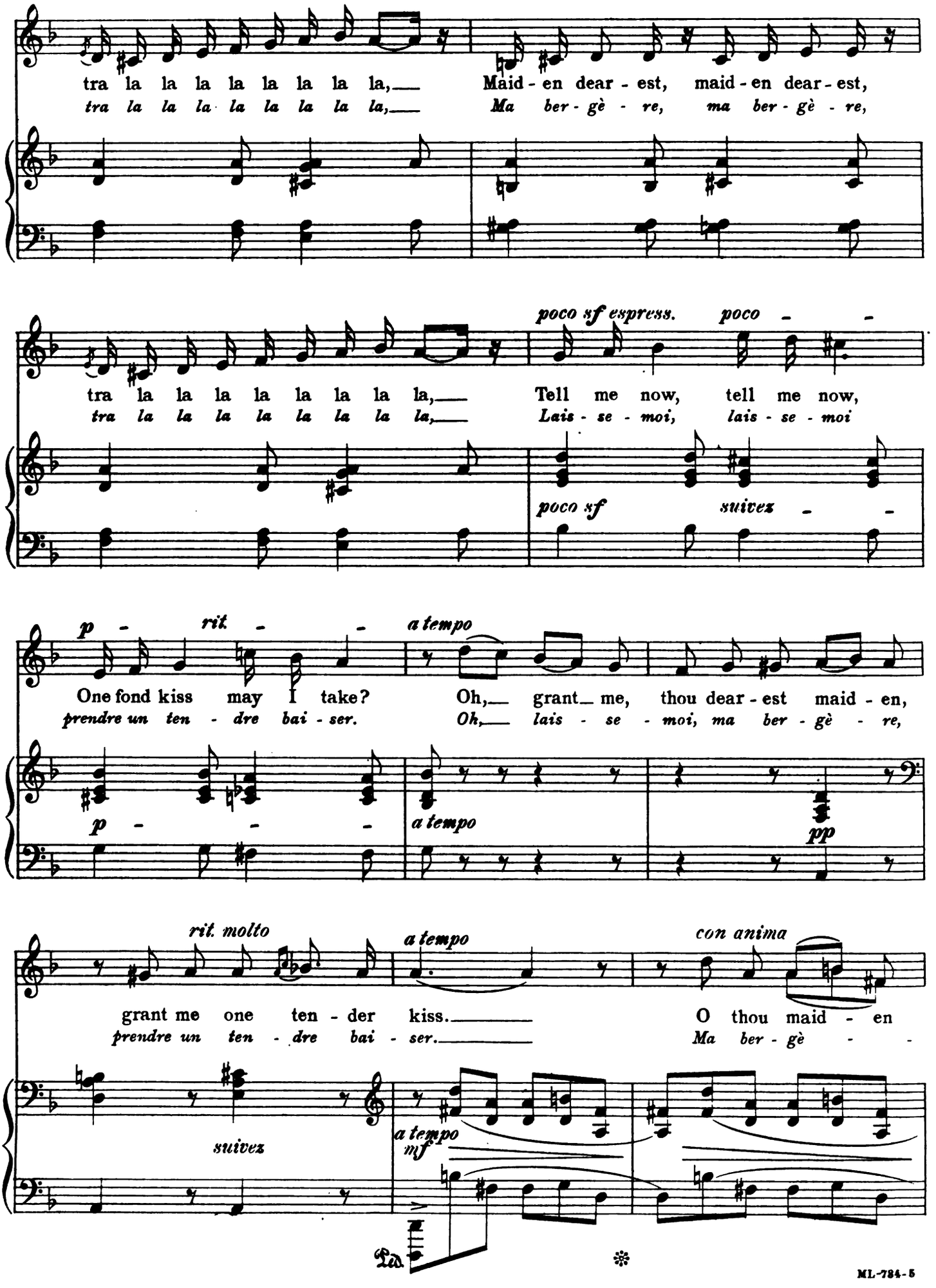
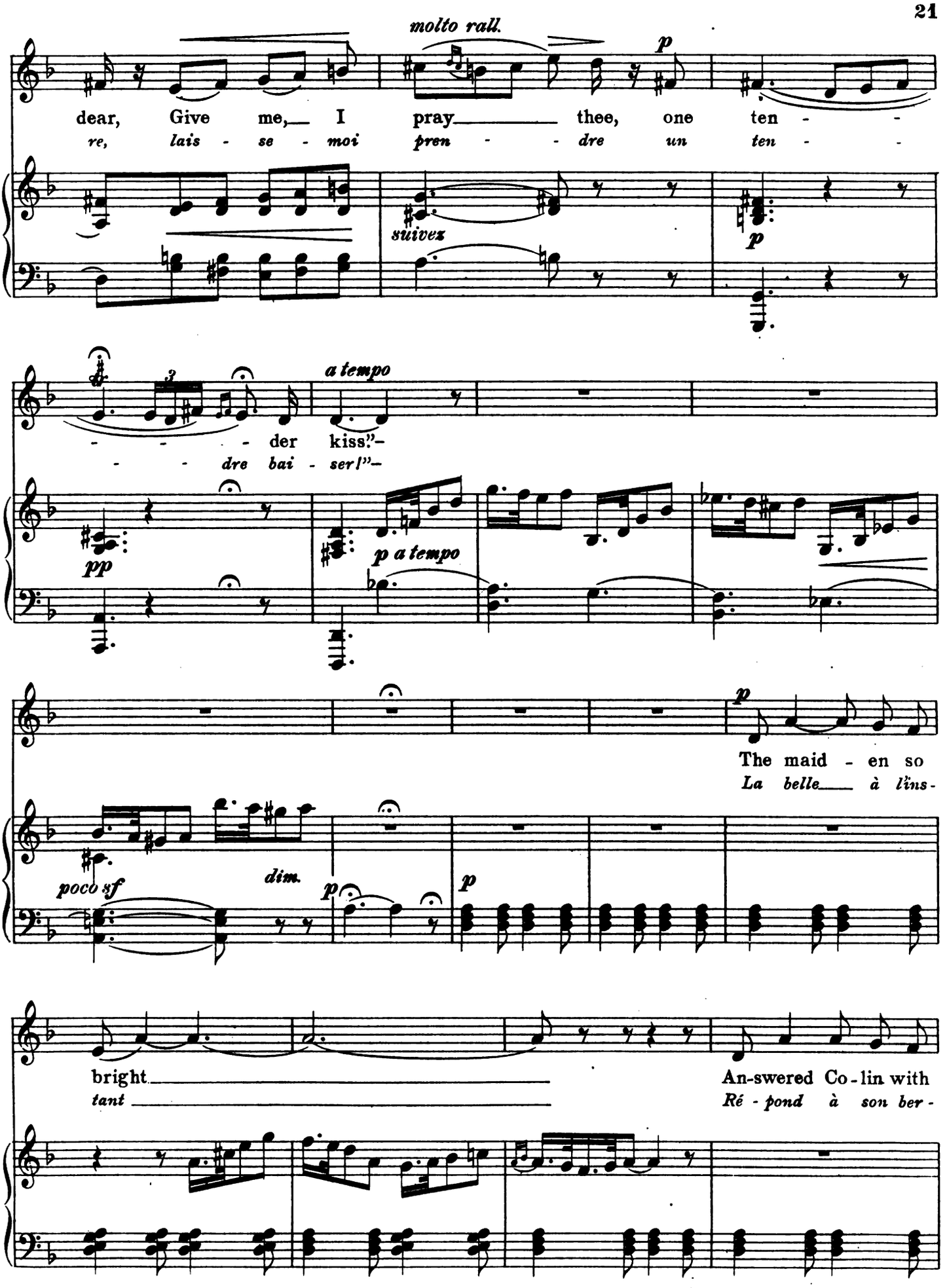
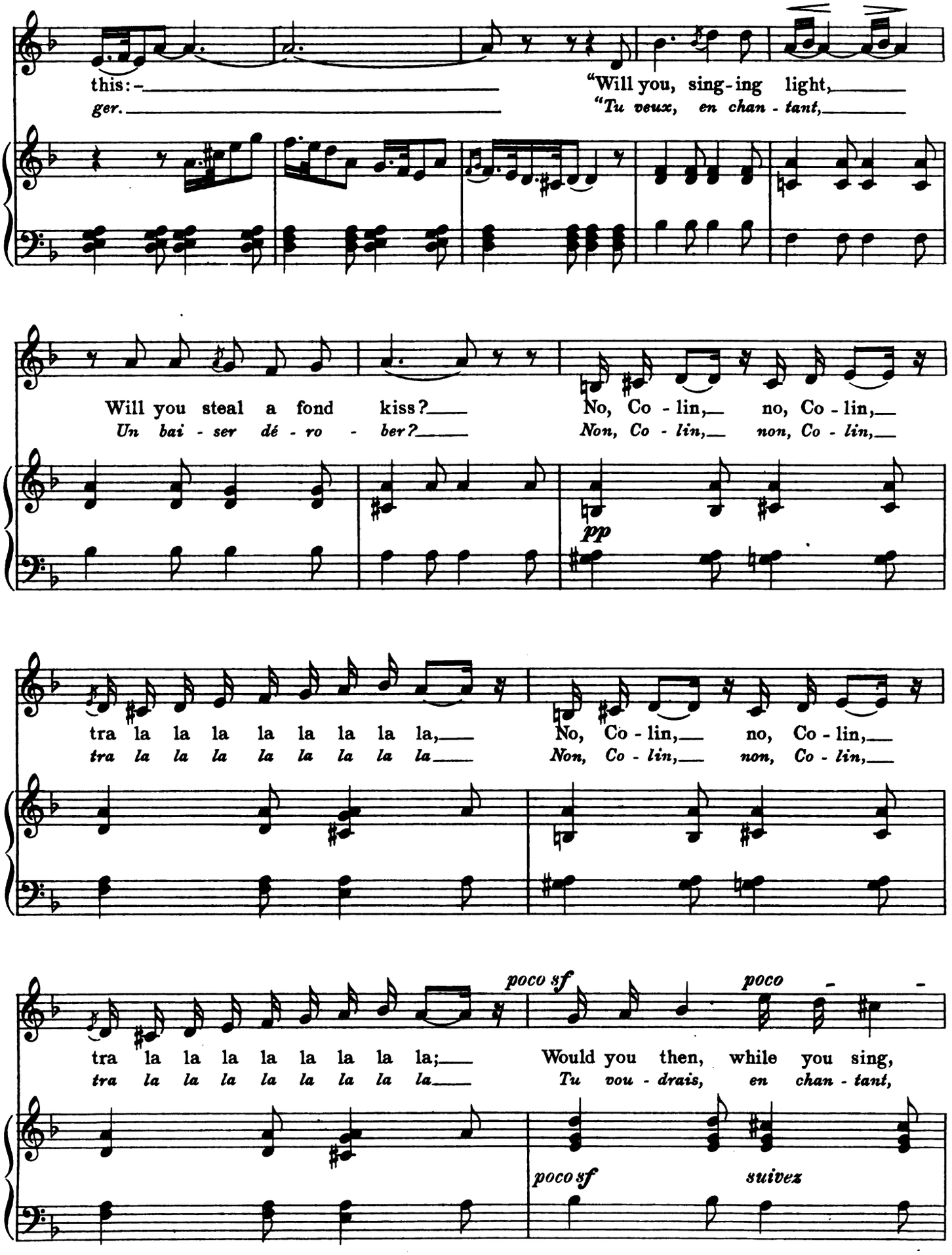
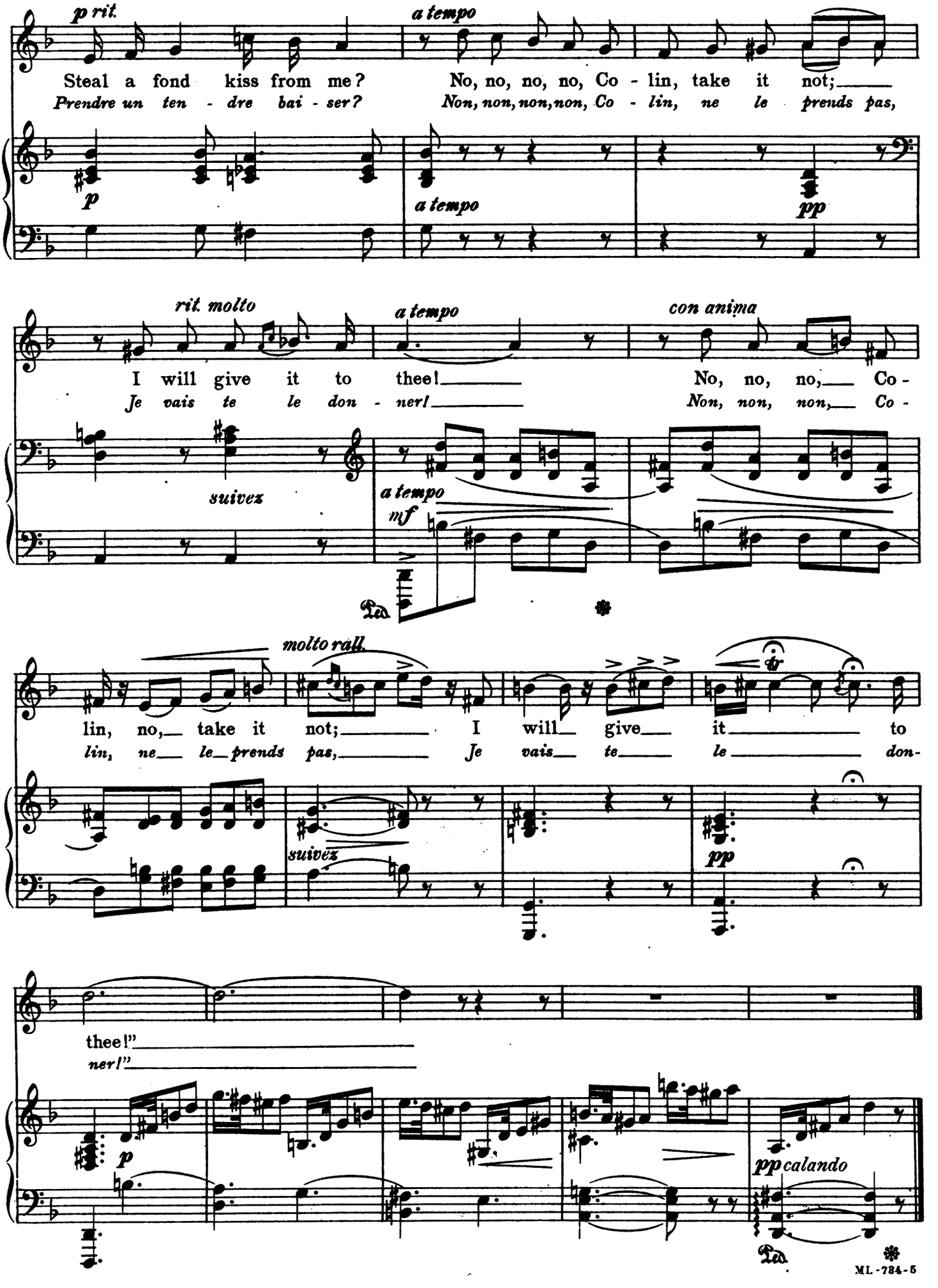

tra la la la la la la la la,
Maid - en dear - est, maid - en dear - est,
tra la la la la la la la la la,
Ma ber - gè - re, ma ber - gè - re,
poco sf espress.
poco - -
tra la la la la la la la la,
Tell me now, tell me now,
tra la la la la la la la la la,
Lais - se - moi, lais - se - moi
poco sf
suivez - -
p - rit. - - -
a tempo
One fond kiss may I take?
Oh, grant me, thou dear - est maid - en,
prendre un ten - dre bai - ser.
Oh, lais - se - moi, ma ber - gè - re,
p - - -
a tempo
pp
rit. molto
a tempo
con anima
grant me one ten - der kiss.
O thou maid - en
prendre un ten - dre bai - ser.
Ma ber - gè - -
suivez
a tempo
mf
Ped.

molto rall.
p
dear, Give me, I pray thee, one ten -
re, lais - se - moi pren - dre un ten -
suivez
p
a tempo
- der kiss."-
- dre bai - ser!"-
pp
p a tempo
p
The maid - en so
La belle à l'ins -
poco sf
dim.
p
p
bright
tant
An-swered Co - lin with
Ré - pond à son ber -

this:-
ger.
"Will you, sing-ing light,
"Tu veux, en chan-tant,
Will you steal a fond kiss?
Un bai-ser dé-ro-ber?
No, Co-lin, no, Co-lin,
Non, Co-lin, non, Co-lin,
pp
tra la la la la la la la la,
tra la la la la la la la la
No, Co-lin, no, Co-lin,
Non, Co-lin, non, Co-lin,
poco sf
poco
tra la la la la la la la la;
tra la la la la la la la la
Would you then, while you sing,
Tu vou-drais, en chan-tant,
poco sf
suivez

p rit.
a tempo
Steal a fond kiss from me?
Prendre un ten - dre bai - ser?
No, no, no, no, Co - lin, take it not;
Non, non, non, non, Co - lin, ne le prends pas,
p
a tempo
pp
rit. molto
a tempo
con anima
I will give it to thee!
Je vais te le don - ner!
No, no, no, Co -
Non, non, non, Co -
suivez
a tempo
mf
Ped.
molto rall.
lin, no, take it not;
lin, ne le prends pas,
I will give it to
Je vais te le don-
suivez
pp
thee!"
ner!"
p
pp calando
Ped.

à Madame Rose Caron

PERFUME OF A FLOWER
(PARFUM DE FLEUR)
(POÈME DE CHINE)

ÉMILE BLÉMONT
Translated by Isabella G. Parker

(Original Key, E minor)

CLAUDIUS BLANC
(1854-1900)
Mélodies Orientales N° 3

Andantino

PIANO

mf *p*

poco cresc.

p

Ev - 'ry day that
Cha - que beau jour

pass - es light - ly Un - re - turn - ing is it flown.
qui s'é - cou - le Fuit pour ne plus re - ve - nir;

mf *p*

Love - ly Spring un - fold - eth bright - ly, Soon will the spring - time be
Le clair prin - temps se dé - rou - le, Le prin-temps pur va fi -

mf

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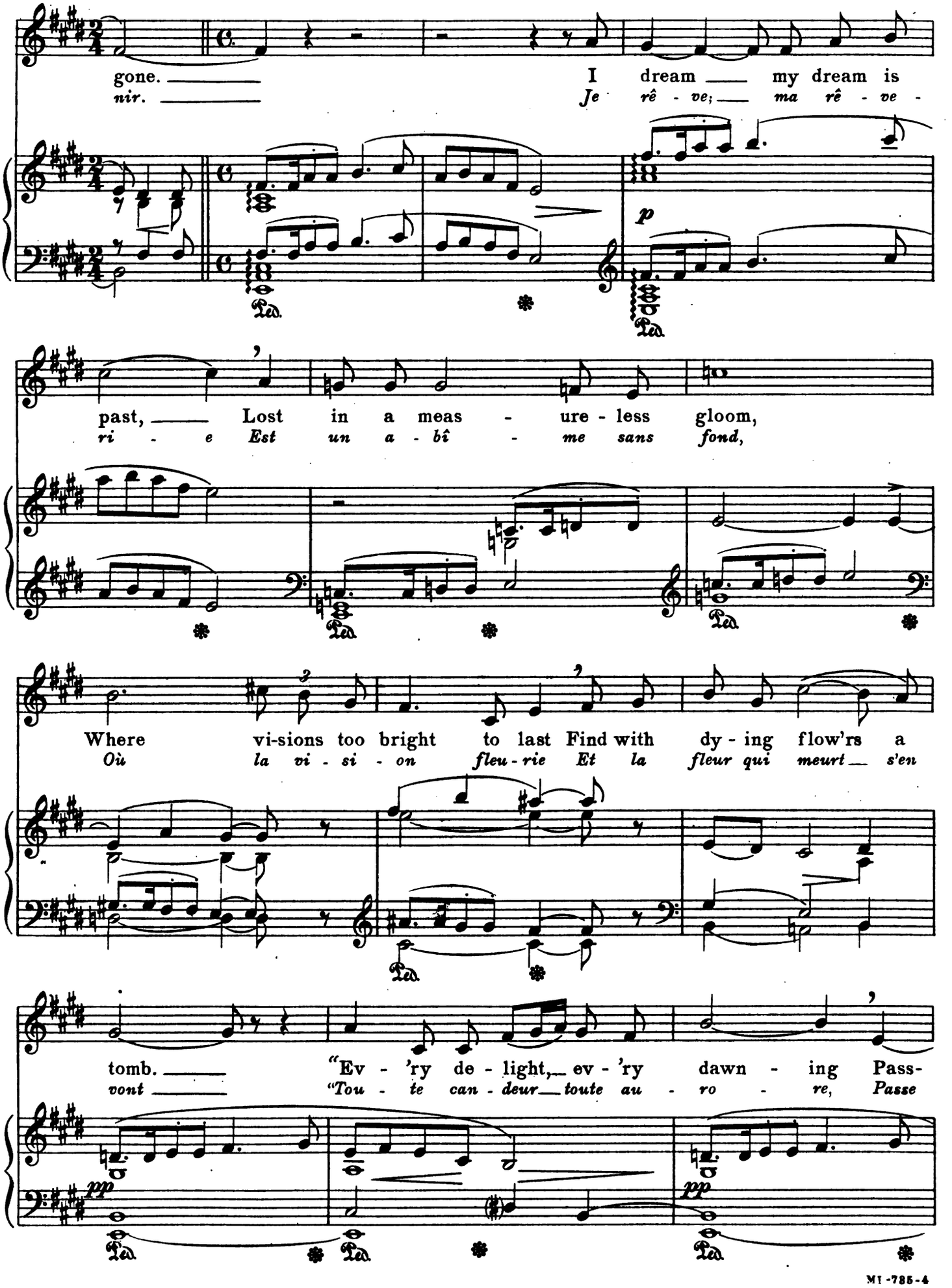
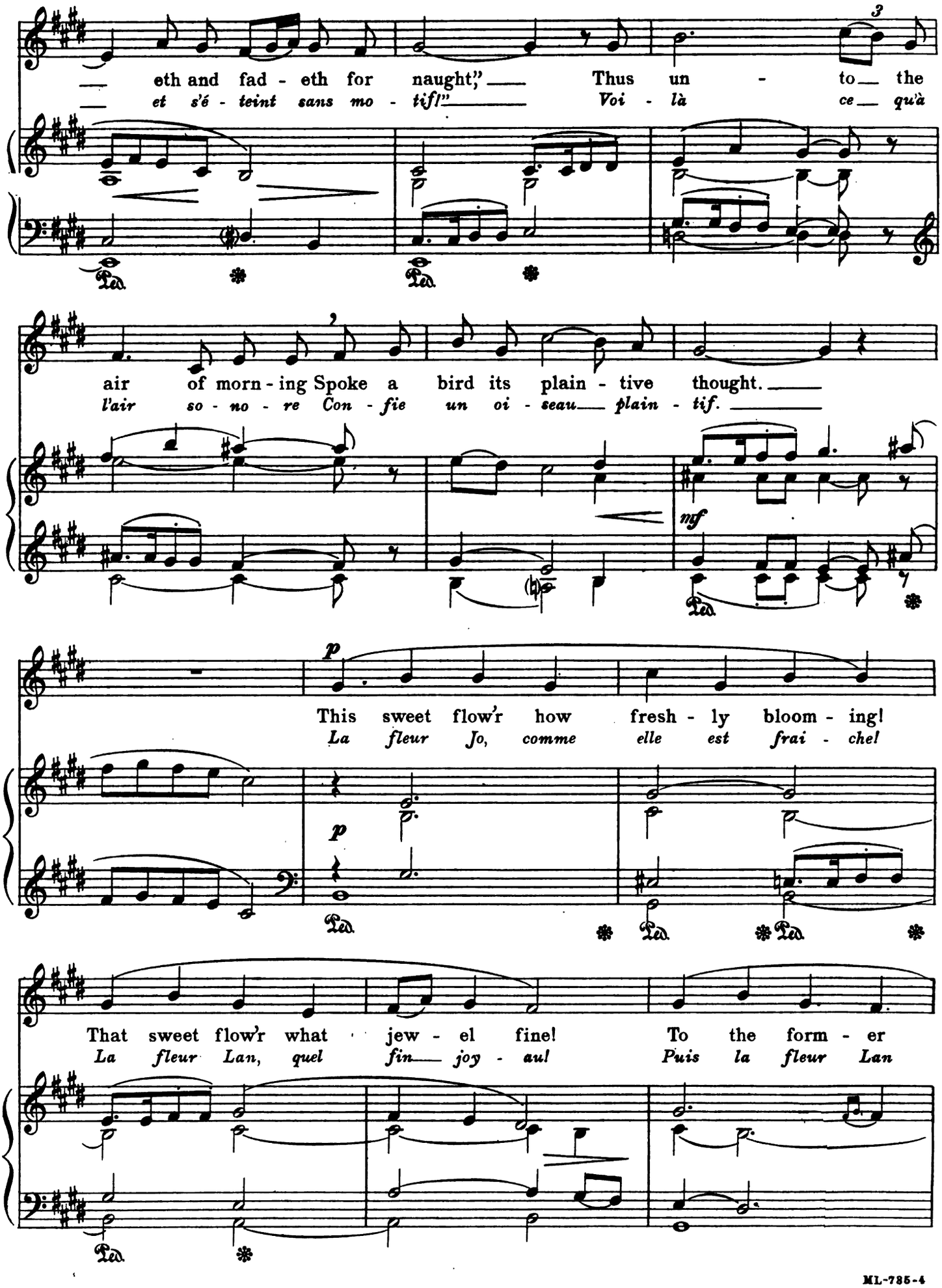
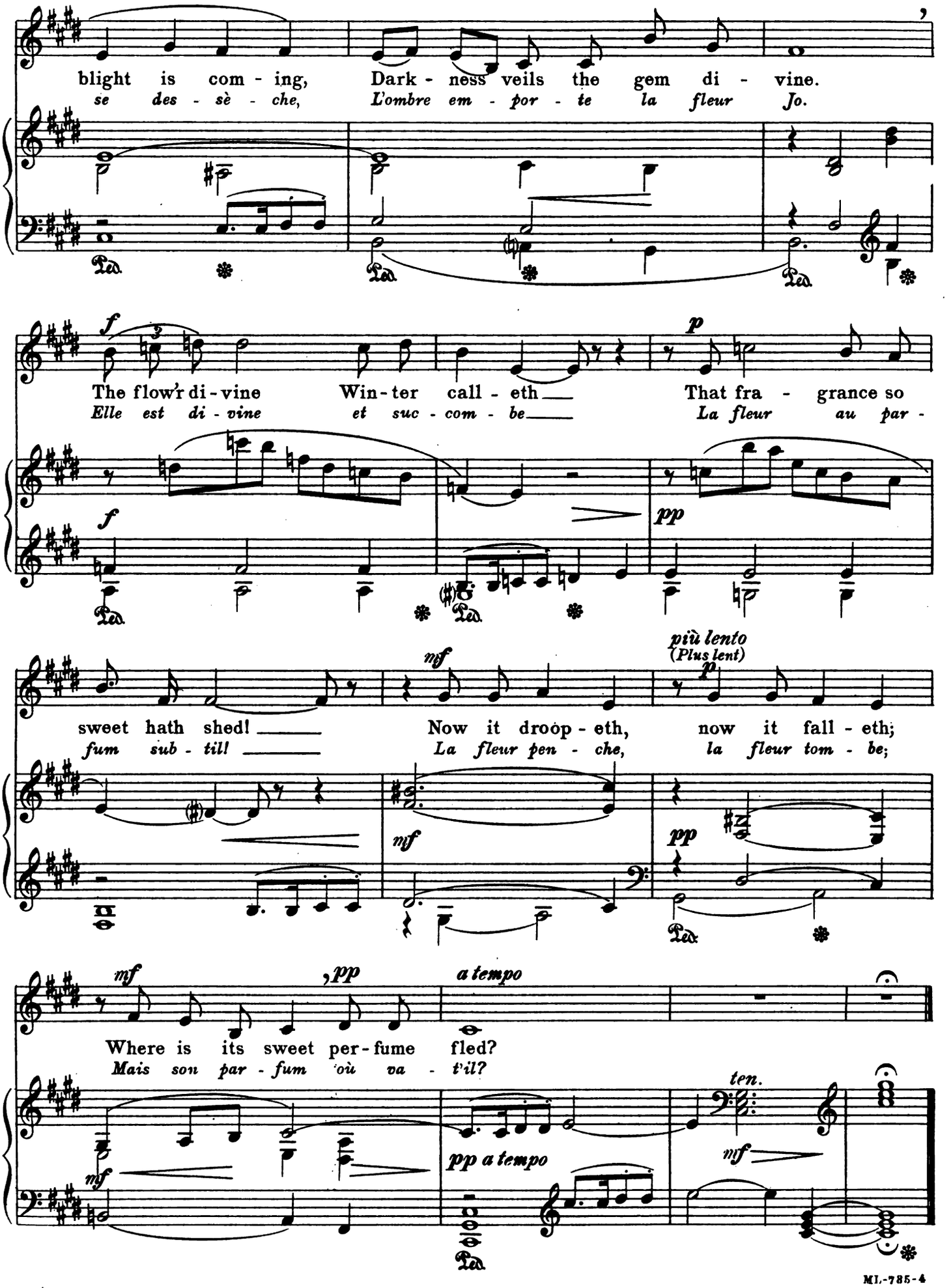
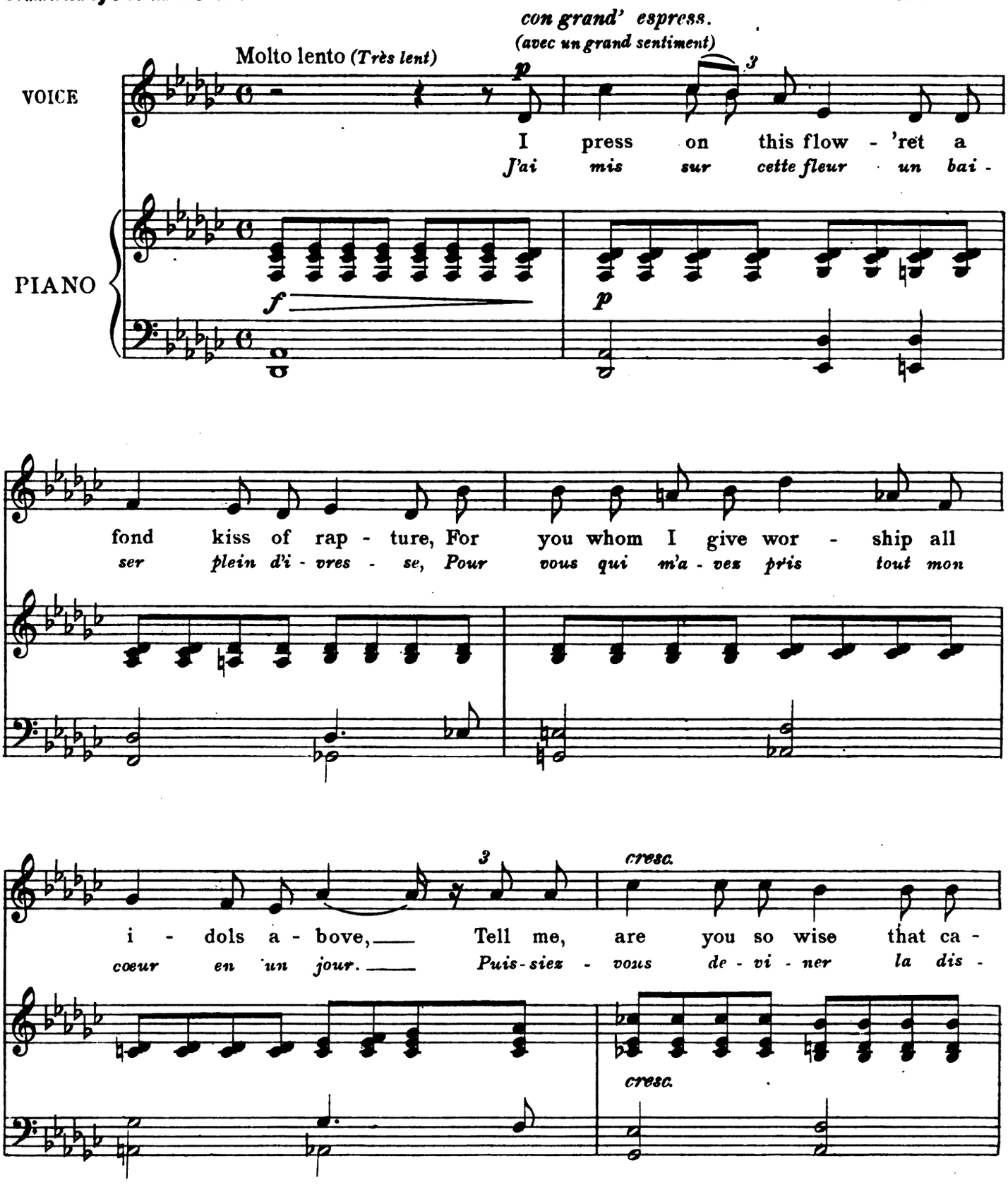

gone. I dream my dream is
nir. Je rê - ve; ma rê - ve -
p
Ped.
past, Lost in a meas - ure - less gloom,
ri - e Est un a - bî - me sans fond,
Where vi-sions too bright to last Find with dy - ing flow'rs a
Où la vi - si - on fleu - rie Et la fleur qui meurt s'en
tomb. "Ev - 'ry de - light, ev - 'ry dawn - ing Pass-
vont "Tou - te can - deur toute au - ro - re, Passe
pp
pp
Ped.

eth and fad - eth for naught;" Thus un - to the
et s'é - teint sans mo - tif!" Voi - là ce qu'à
air of morn - ing Spoke a bird its plain - tive thought.
l'air so - no - re Con - fie un oi - seau plain - tif.
mf
This sweet flow'r how fresh - ly bloom - ing!
La fleur Jo, comme elle est frai - che!
That sweet flow'r what jew - el fine! To the form - er
La fleur Lan, quel fin joy - aul Puis la fleur Lan

blight is com - ing, Dark - ness veils the gem di - vine.
se des - sè - che, L'ombre em - por - te la fleur Jo.
The flow'r di - vine Win - ter call - eth That fra - grance so
Elle est di - vine et suc - com - be La fleur au par -
sweet hath shed! Now it droop - eth, now it fall - eth;
fum sub - til! La fleur pen - che, la fleur tom - be;
più lento
(Plus lent)
Where is its sweet per - fume fled?
Mais son par - fum où va - t'il?
a tempo
pp a tempo
ten.

à Madame Michel-Pérès

A FLOWER MESSAGE
(FLEUR MESSAGÈRE)

HENRI PASSERIEU
Translated by Isabella G. Parker

JULES BOUVAL
(1867 -

con grand' espress.
(avec un grand sentiment)
Molto lento (Très lent)
VOICE
PIANO
I press on this flow - 'ret a
J'ai mis sur cette fleur un bai -
fond kiss of rap - ture, For you whom I give wor - ship all
ser plein d'i - vres - se, Pour vous qui m'a - vez pris tout mon
i - dols a - bove, Tell me, are you so wise that ca -
coeur en un jour. Puis-siez - vous de - vi - ner la dis -
cresc.
cresc.

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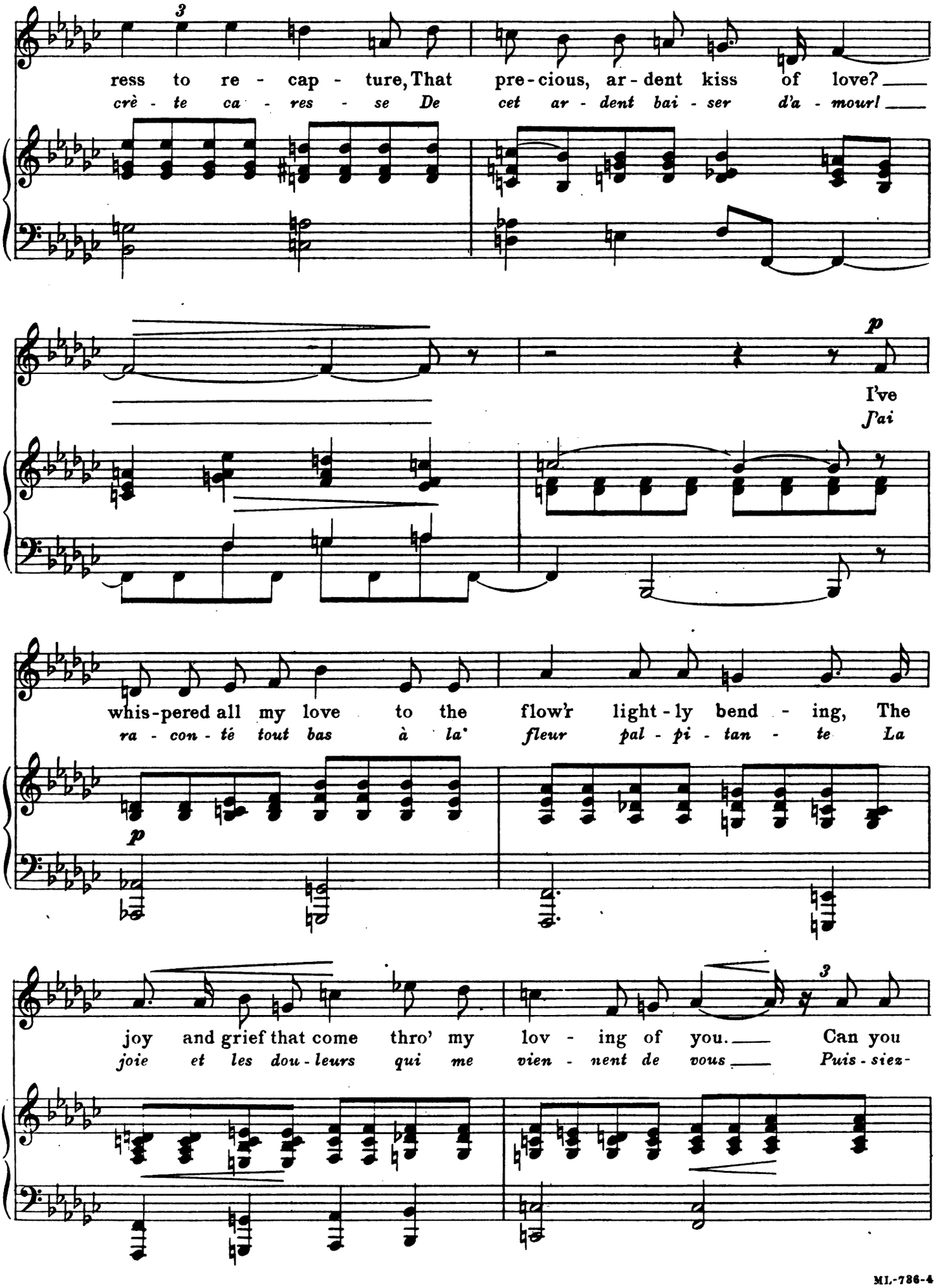
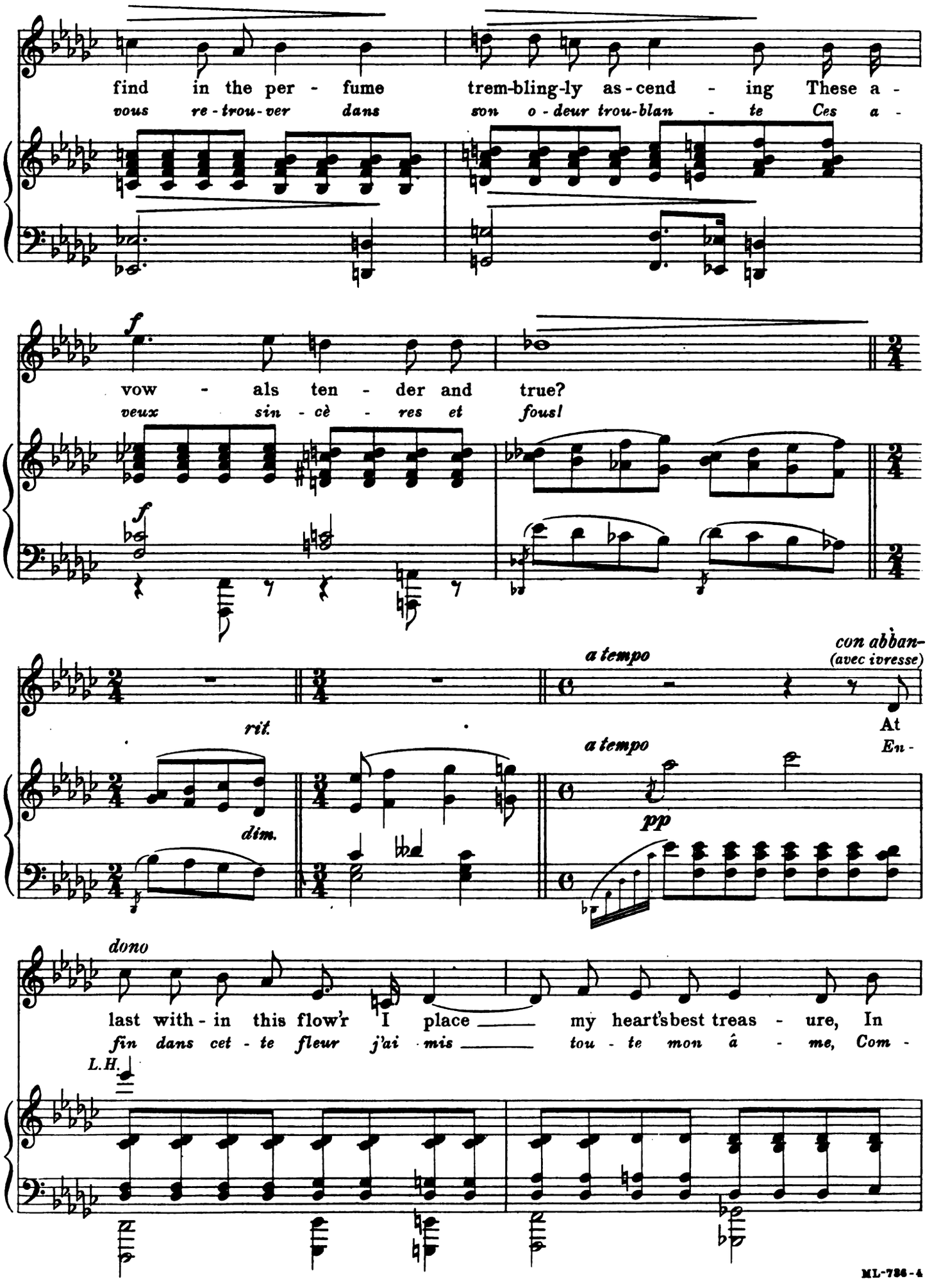
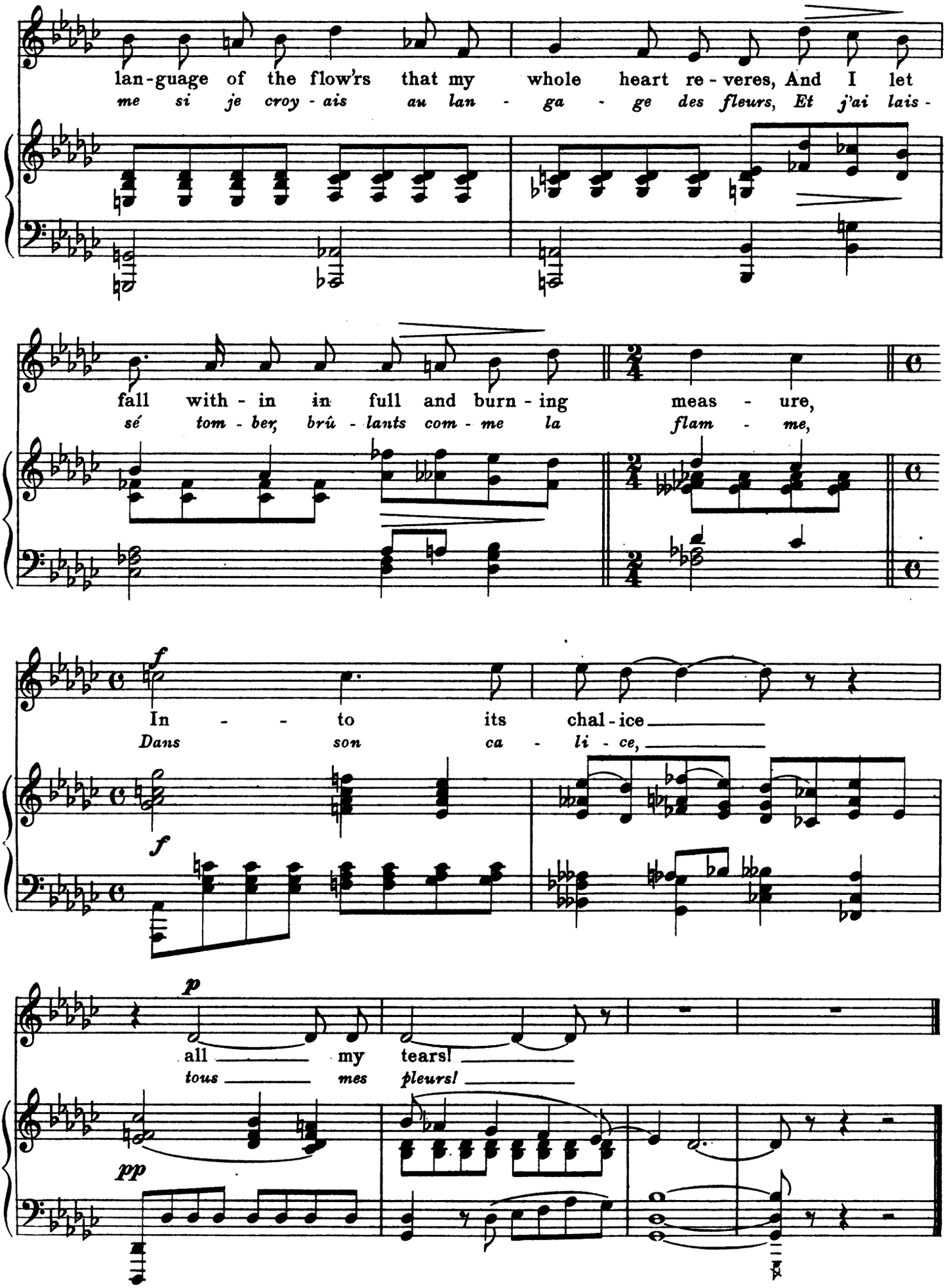

3
ress to re - cap - ture, That pre - cious, ar - dent kiss of love?
crè - te ca - res - se De cet ar - dent bai - ser d'a - mour!
p
I've
J'ai
whis - pered all my love to the flow'r light - ly bend - ing, The
ra - con - té tout bas à la' fleur pal - pi - tan - te La
p
joy and grief that come thro' my lov - ing of you. Can you
joie et les dou - leurs qui me vien - nent de vous Puis - siez -
3

find in the per - fume trem-bling-ly as-cend - ing These a -
vous re-trou-ver dans son o-deur trou-blan - te Ces a -
f
vow - als ten - der and true?
veux sin - cè - res et fous!
f
a tempo
con abban-
(avec ivresse)
rit.
At
En -
a tempo
dim.
pp
dono
last with - in this flow'r I place my heart's best treas - ure, In
fin dans cet - te fleur j'ai mis tou - te mon â - me, Com -
L.H.

lan-guage of the flow'rs that my whole heart re-veres, And I let
me si je croy-ais au lan-ga-ge des fleurs, Et j'ai lais-
fall with-in in full and burn-ing meas-ure,
sé tom-ber, brû-lants com-me la flam-me,
In-to its chal-ice
Dans son ca-li-ce,
all my tears!
tous mes pleurs!

à Mlle Claudie Segond

THE CLOUDS
(LES NUAGES)

ALEXANDER DUMAS, Père (1803-1870)
From the Russian of Lermontoff
Translated by Isabella G. Parker

JULES BOUVAL
(1867-)

Lento

PIANO

p

una corda

p

Ye cloud - lets, wan - - d'ring free
Nu - a - ges qui vo-guant

'neath a sky vast and lone - - - ly Un - der
sous le ciel so - li - tai - - - re Sous les

blue plains a - bove thus sail - ing si - lent - ly,
step - pes d'a - zur pas - sez si - len - ci - eux,

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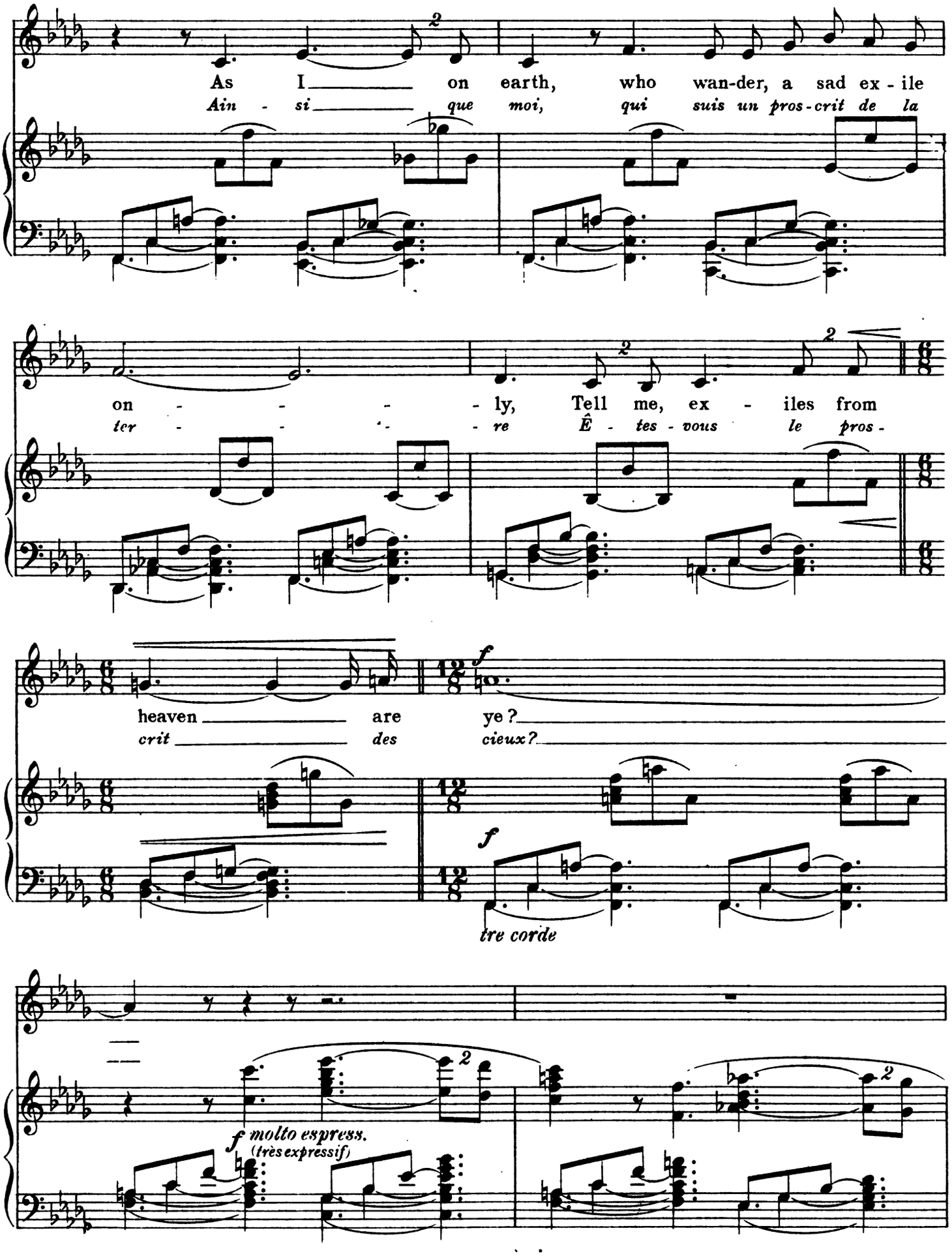

As I on earth, who wan-der, a sad ex - ile
Ain - si que moi, qui suis un pros-crit de la
on - - - - ly, Tell me, ex - iles from
ter - - - - re Ê - tes - vous le pros -
heaven are ye?
crit des cieux?
f
tre corde
f molto espress.
(très expressif)

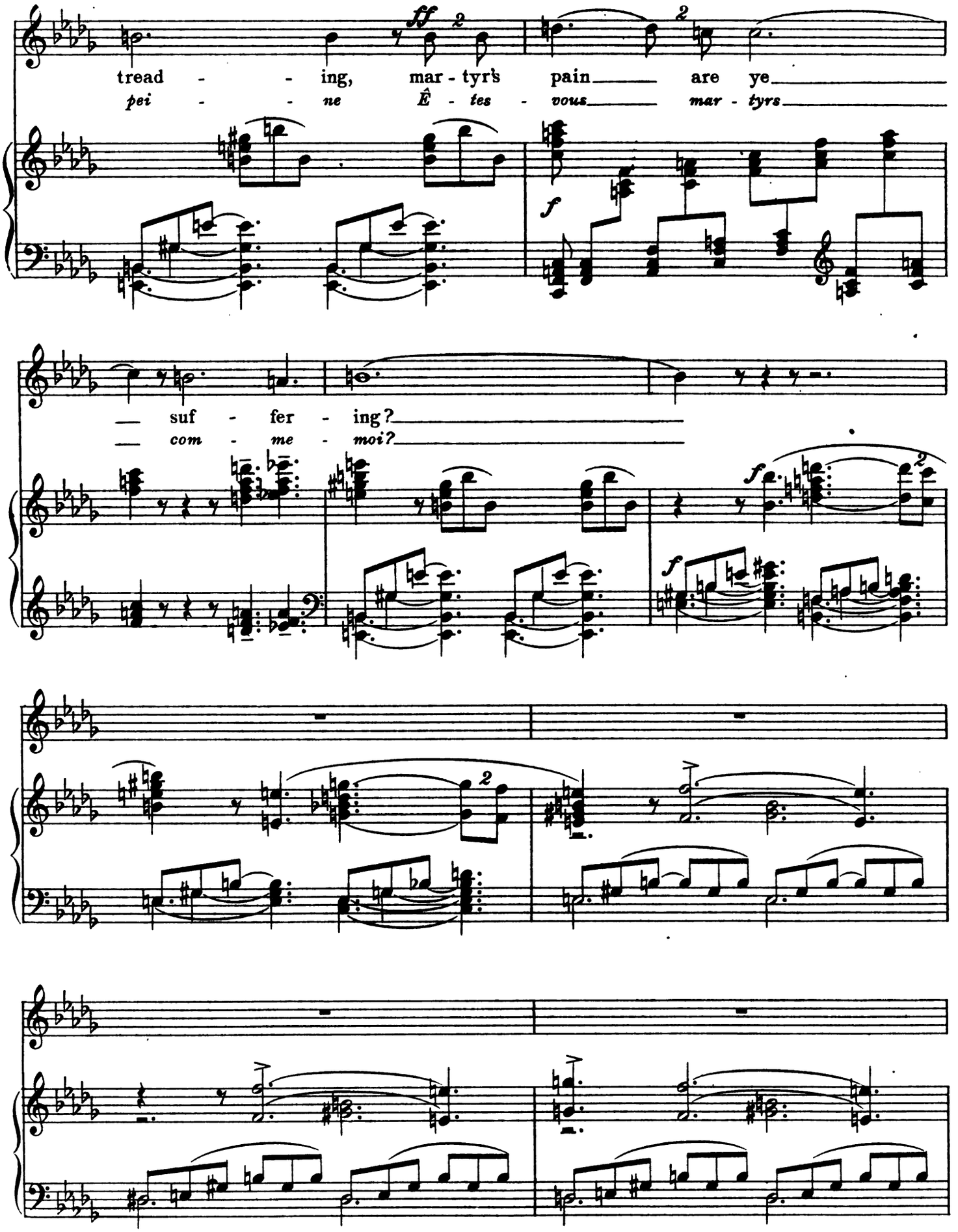
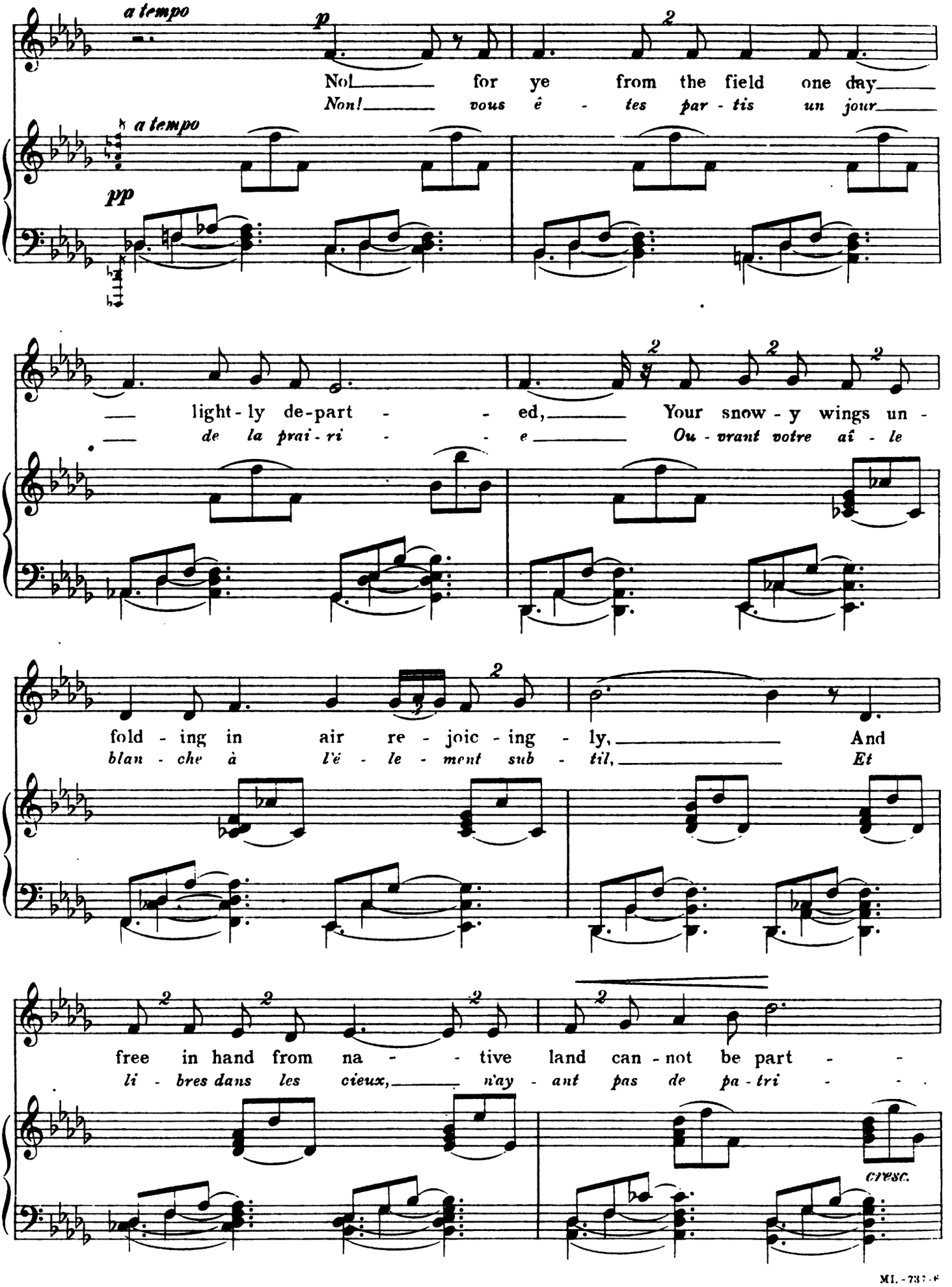
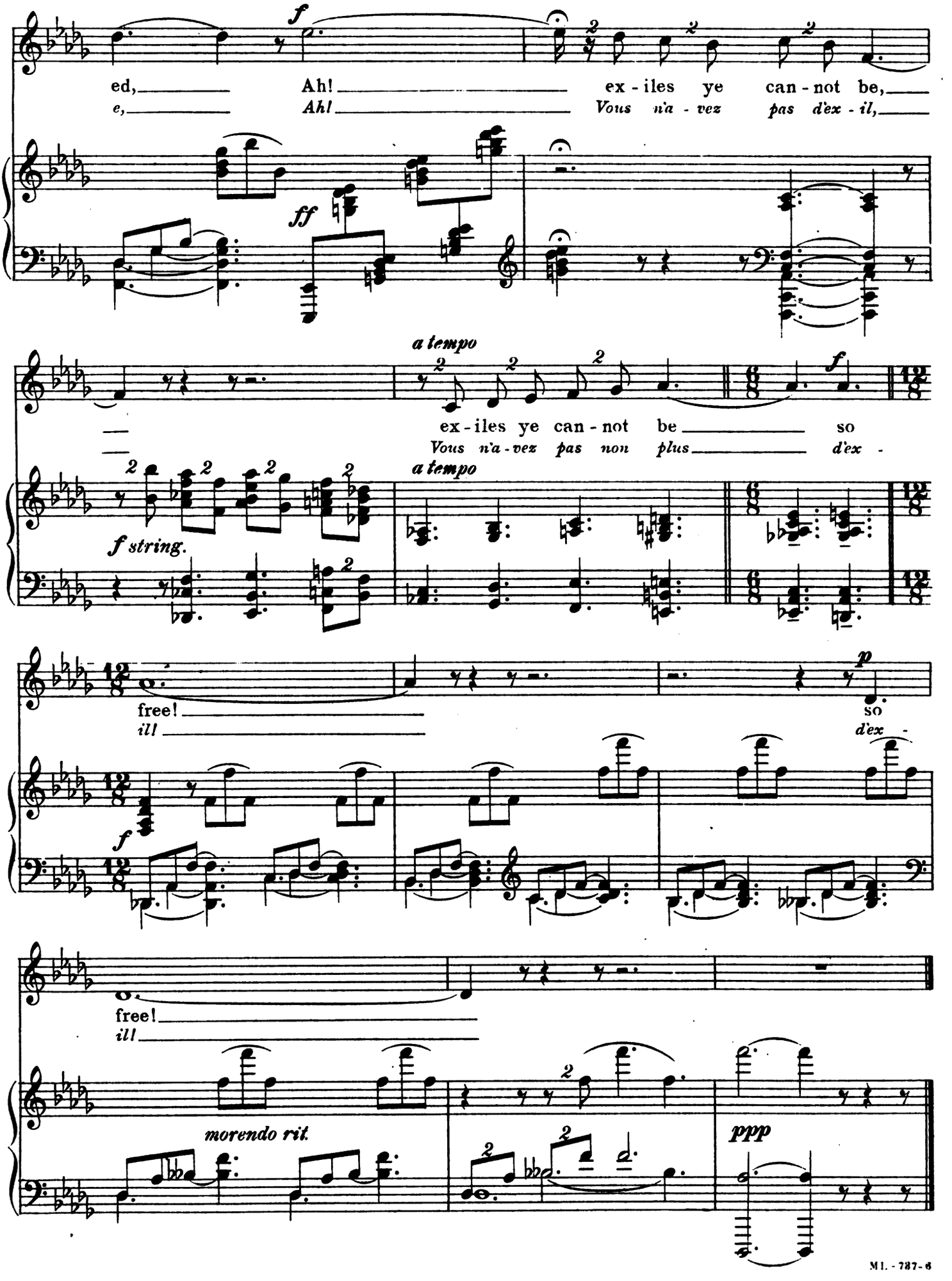
poco animato
(un peu animé)

Who drives you from the North?
Qui vous chas - sa du Nord?

mf

Toward the South who is lead - - ing? Is it a loft - y
Vers le Sud qui vous mè - - ne? Est - ce l'or - gueil d'un

pride, or the wrath of a King? Or
Dieu? La co - lè - re d'un Roi? Cou-

guilt - y of a crime, griefs path - way are ye
pa - bles, d'un for - fait su - bis - sez - vous la

ff
tread - - ing, mar - tyr's pain are ye
pei - - ne Ê - tes - vous mar - tyrs
f
suf - fer - ing?
com - me - moi?
f
f

a tempo
p
No! for ye from the field one day
Non! vous ê - tes par - tis un jour
a tempo
pp
light - ly de-part - ed, Your snow - y wings un -
de la prai - ri - e Ou - vrant votre aî - le
fold - ing in air re - joic - ing - ly, And
blan - che à l'é - le - ment sub - til, Et
free in hand from na - tive land can - not be part -
li - bres dans les cieux, n'ay - ant pas de pa - tri -
cresc.

ed, Ah! ex - iles ye can - not be,
e, Ah! Vous n'a - vez pas d'ex - il,
f
ff
a tempo
ex - iles ye can - not be so
Vous n'a - vez pas non plus d'ex -
a tempo
f string.
free!
ill
p
so
d'ex -
f
free!
ill
morendo rit.
ppp

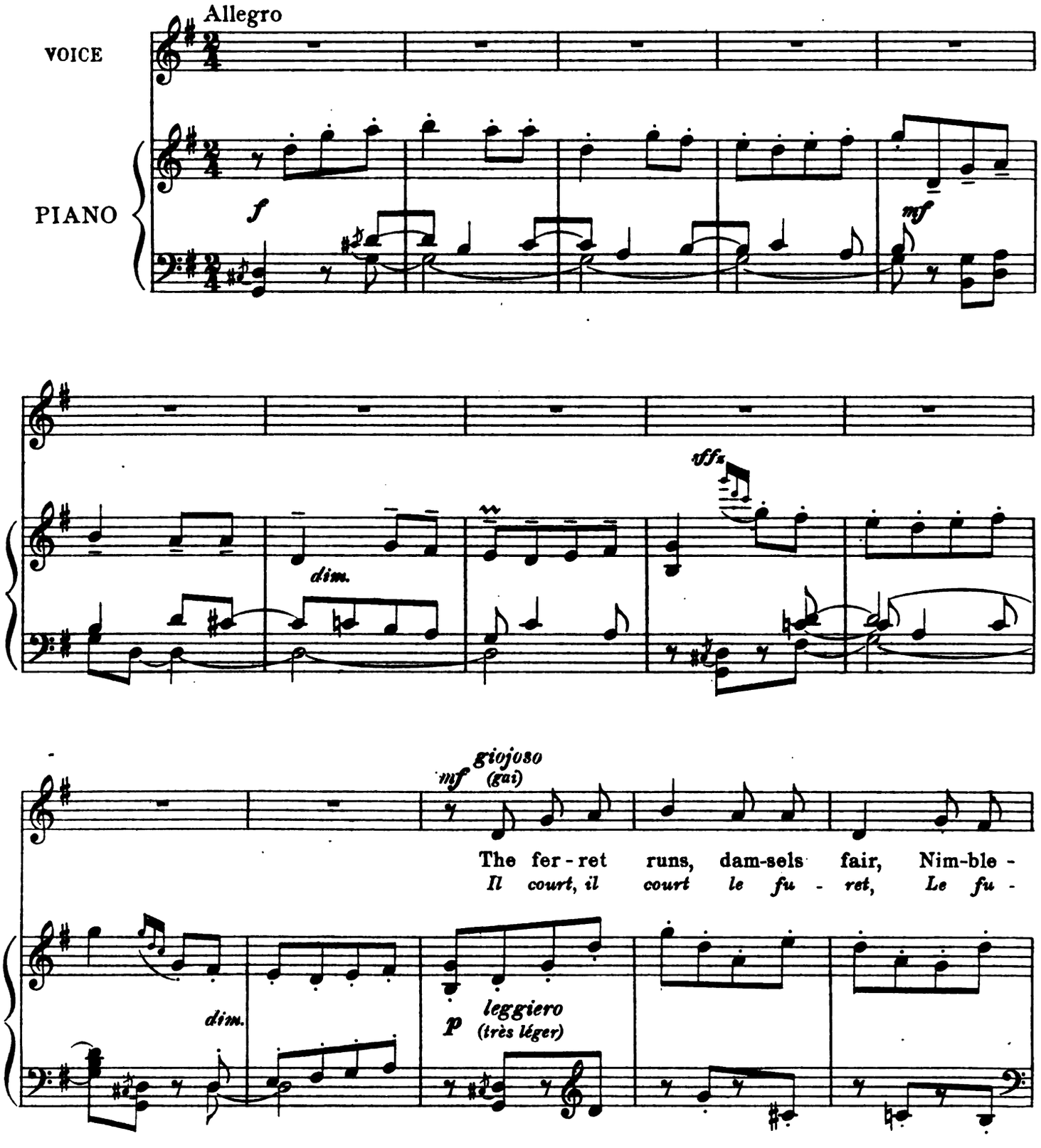
à Madame E. Colonne

THE FERRET
(LE FURET DU BOIS JOLI)

(Original Key, A)

JEAN BÉNÉDICT
Translated by Alexander Blaess

PIERRE DE BRÉVILLE
(1861-)



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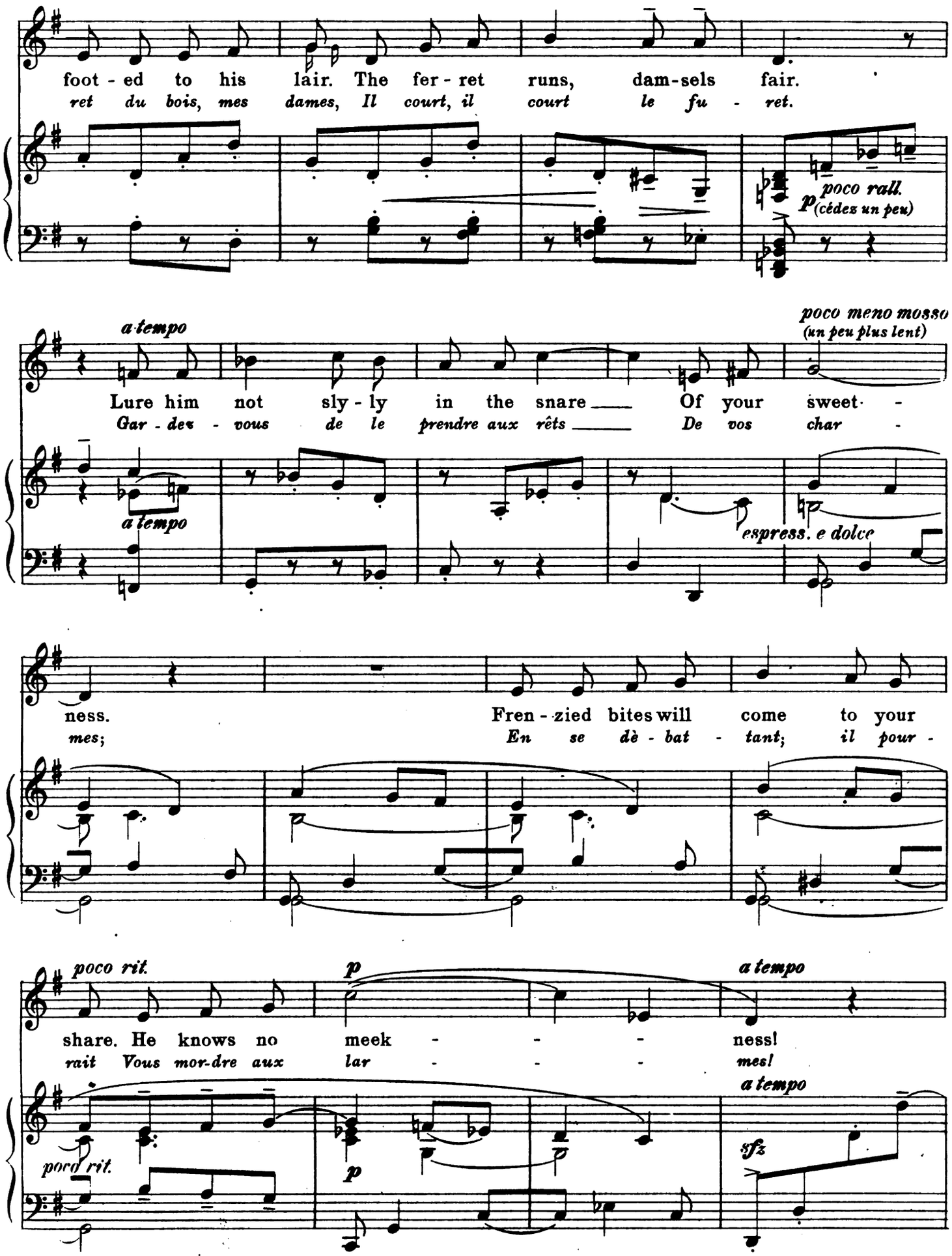
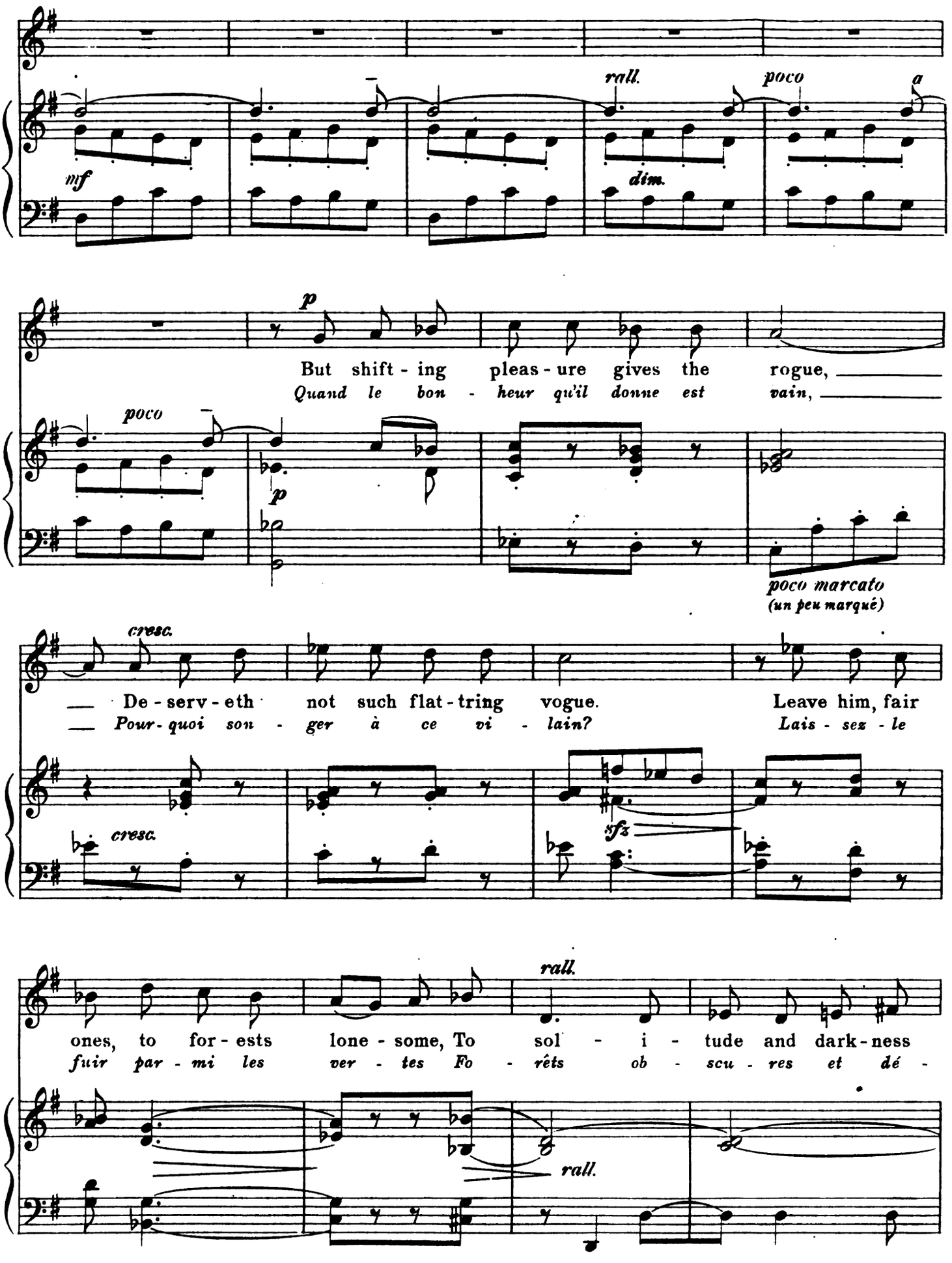
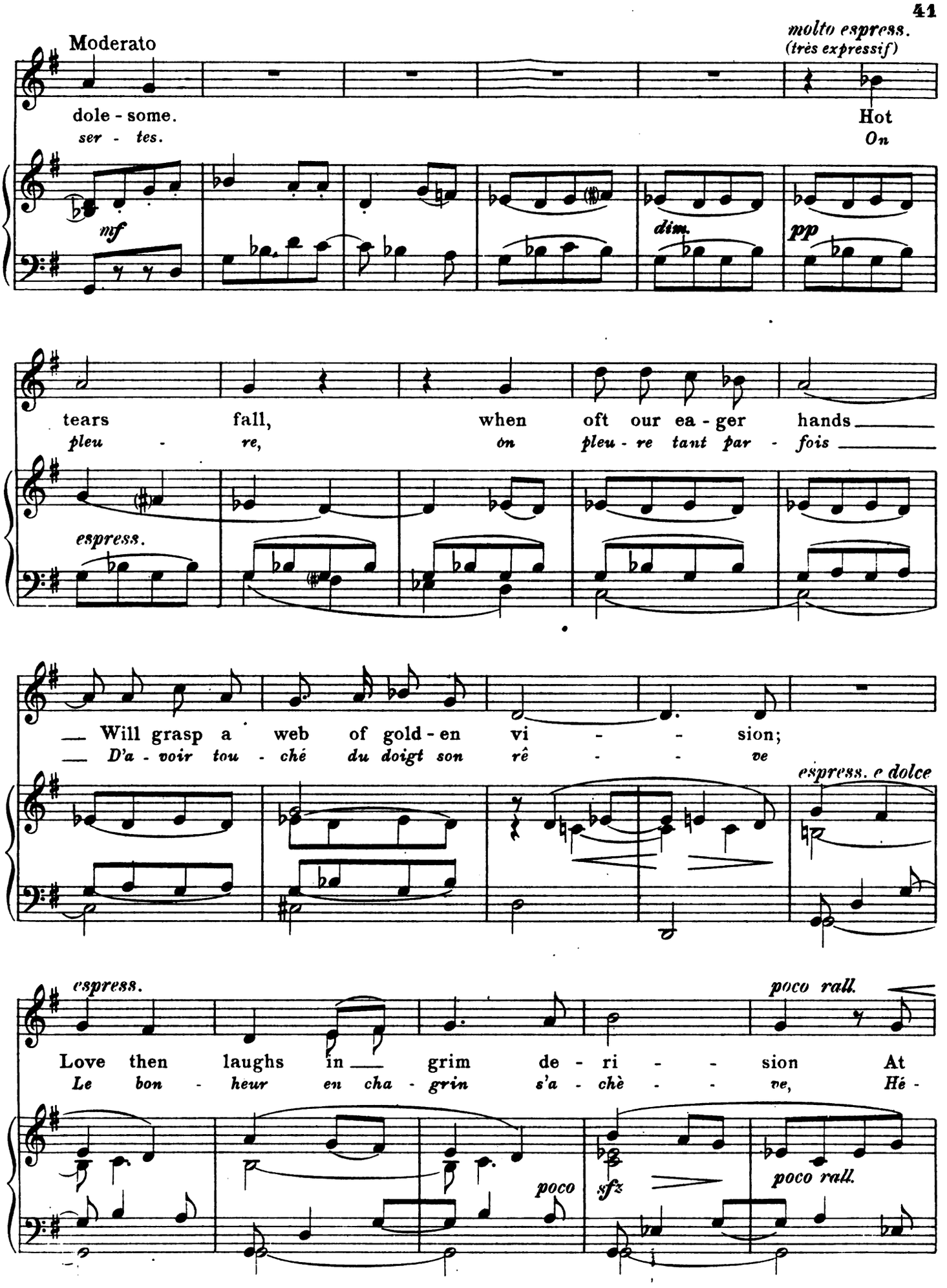
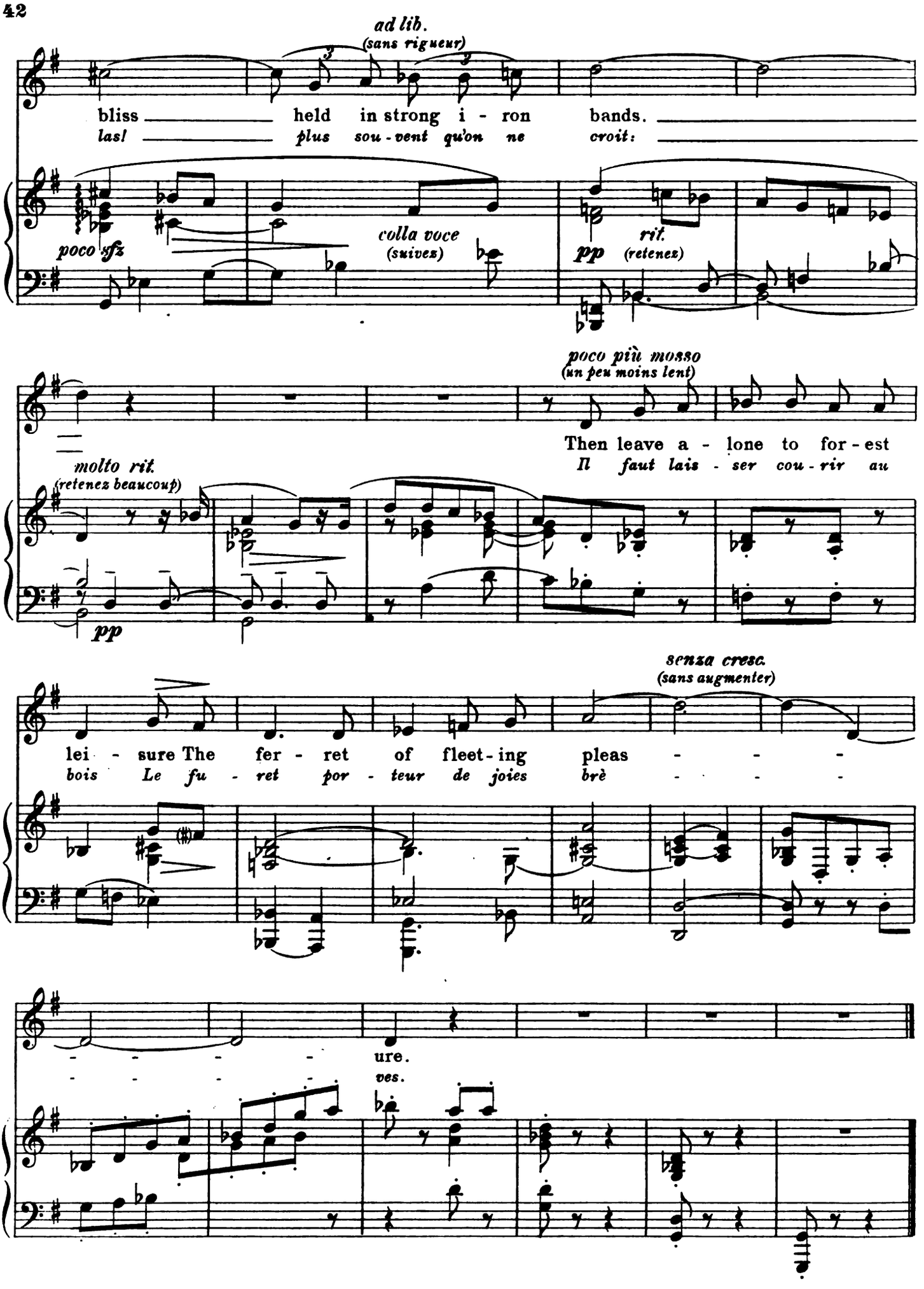
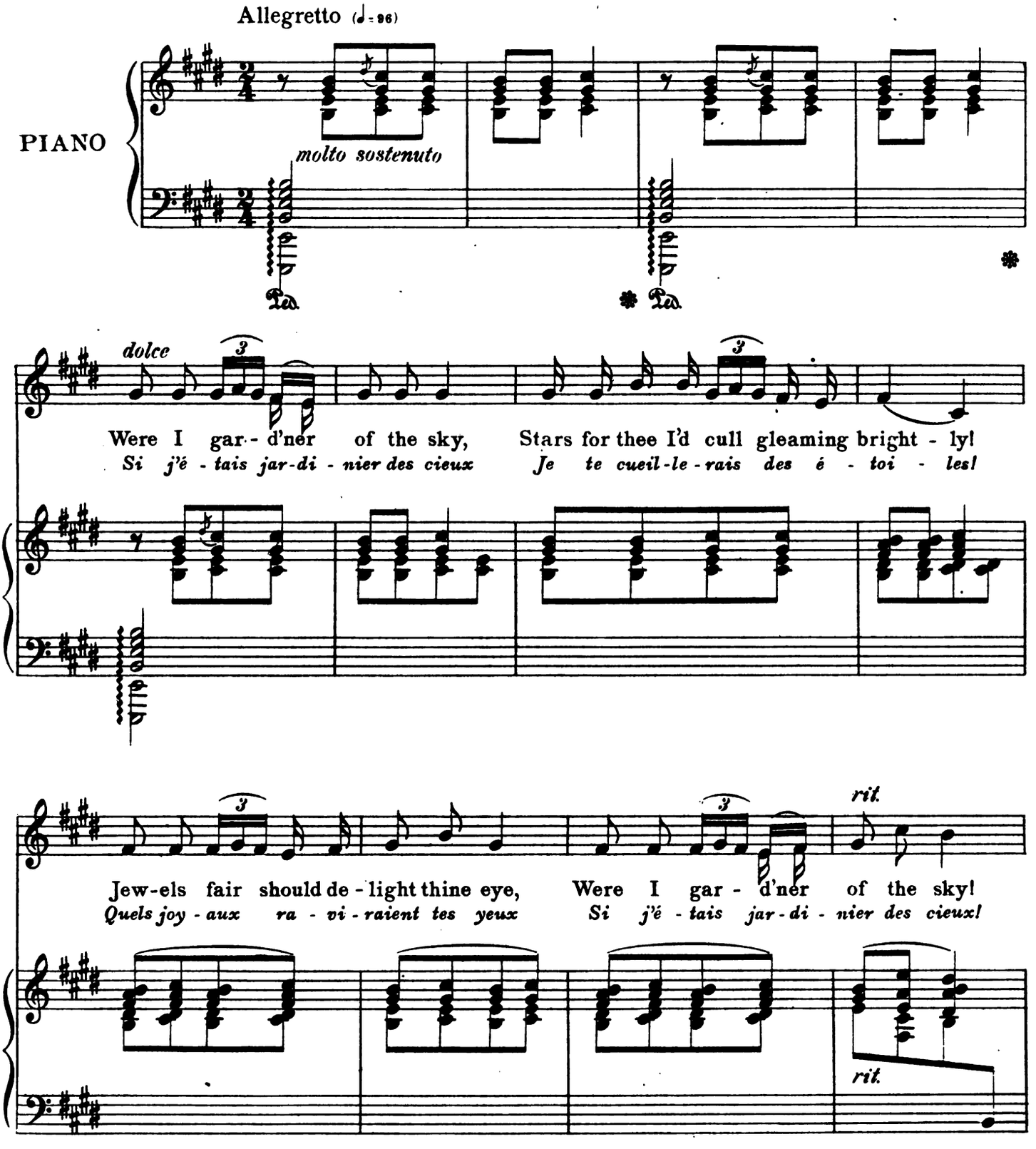

foot - ed to his lair. The fer - ret runs, dam-sels fair.
ret du bois, mes dames, Il court, il court le fu - ret.
poco rall.
p (cédez un peu)
a tempo
poco meno mosso
(un peu plus lent)
Lure him not sly - ly in the snare Of your sweet -
Gar - dez - vous de le prendre aux rêts De vos char -
a tempo
espress. e dolce
ness.
mes;
Fren - zied bites will come to your
En se dè - bat - tant; il pour -
poco rit.
p
a tempo
share. He knows no meek - - - ness!
rait Vous mor-dre aux lar - - - mes!
a tempo
poco rit.
p
sfz

rall.
poco
a
mf
dim.
p
But shift - ing pleas - ure gives the rogue,
Quand le bon - heur qu'il donne est vain,
poco
p
poco marcato
(un peu marqué)
cresc.
De - serv - eth not such flat - tring vogue. Leave him, fair
Pour - quoi son - ger à ce vi - lain? Lais - sez - le
cresc.
sfz
rall.
ones, to for - ests lone - some, To sol - i - tude and dark - ness
fuir par - mi les ver - tes Fo - rêts ob - scu - res et dé -
rall.

Moderato
molto espress.
(très expressif)
dole - some.
ser - tes.
Hot
On
mf
dim.
pp
tears fall, when oft our ea - ger hands
pleu - re, on pleu - re tant par - fois
espress.
Will grasp a web of gold - en vi - - - sion;
D'a - voir tou - ché du doigt son rê - - - ve
espress. e dolce
espress.
poco rall.
Love then laughs in grim de - ri - - - sion At
Le bon - heur en cha - grin s'a - chè - - - ve, Hé -
poco
sfz
poco rall.

ad lib.
(sans rigueur)
bliss held in strong i - ron bands.
las! plus sou - vent qu'on ne croit:
poco sfz
colla voce
(suivez)
pp
rit.
(retenez)
poco più mosso
(un peu moins lent)
Then leave a - lone to for - est
Il faut lais - ser cou - rir au
molto rit.
(retenez beaucoup)
pp
senza cresc.
(sans augmenter)
lei - sure The fer - ret of fleet - ing pleas - - -
bois Le fu - ret por - teur de joies brè - - -
ure.
ves.

WERE I GARDENER

(SI J'ÉTAIS JARDINIER)

ROGER MILES
Translated by Isabella G. Parker

CÉCILE CHAMINADE
(1861-)


Allegretto (♩= 96)
PIANO
molto sostenuto
Ped.
Ped.
dolce
Were I gar - d'ner of the sky, Stars for thee I'd cull gleaming bright - ly!
Si j'é - tais jar-di - nier des cieux Je te cueil-le-rais des é - toi - les!
Jew-els fair should de - light thine eye, Were I gar - d'ner of the sky!
Quels joy - aux ra - vi - raient tes yeux Si j'é - tais jar - di - nier des cieux!
rit.
rit.

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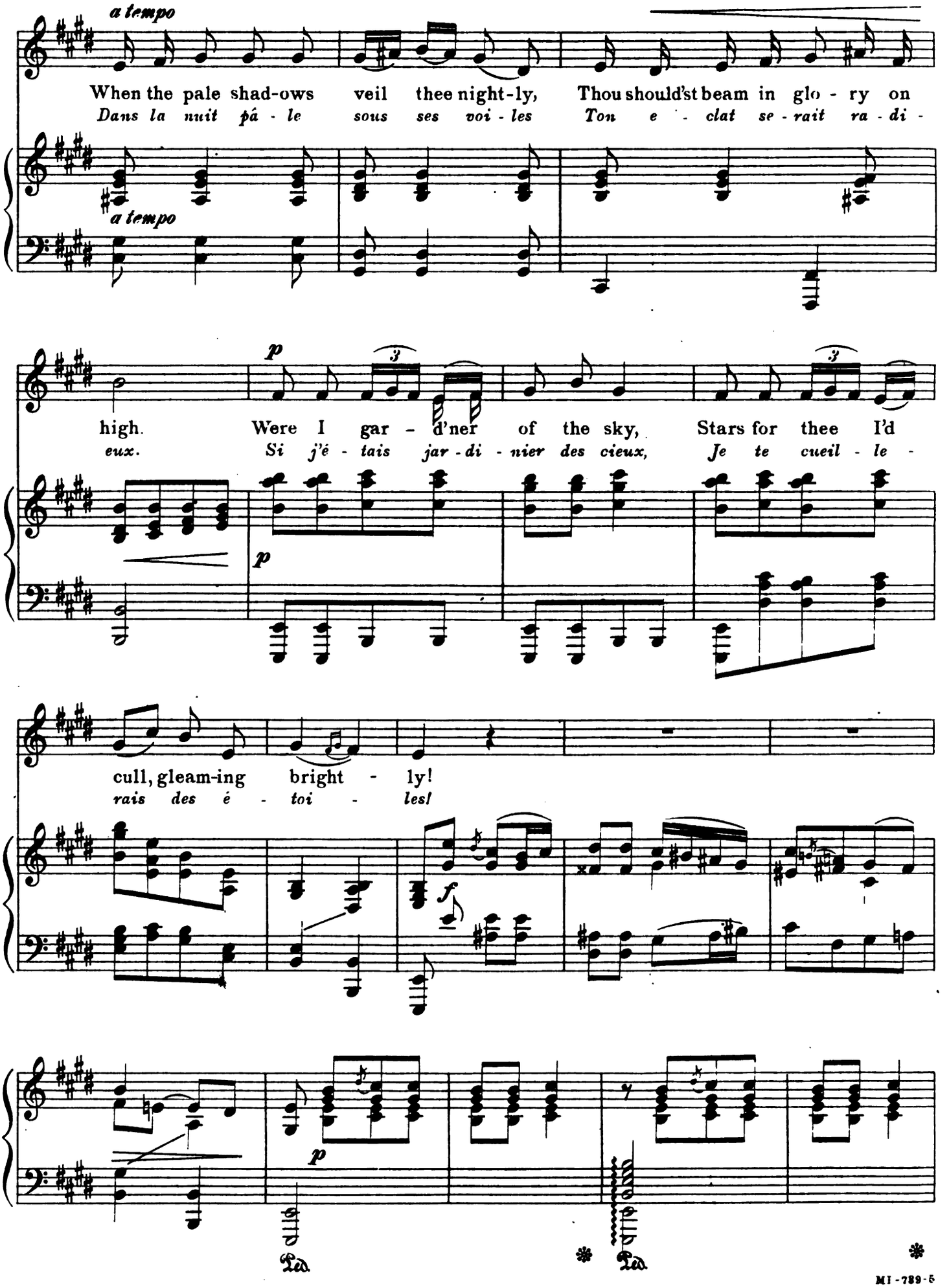

a tempo
When the pale shad-ows veil thee night-ly, Thou should'st beam in glo - ry on
Dans la nuit pá - le sous ses voi - les Ton e - clat se - rait ra - di -
a tempo
p
high. Were I gar - d'ner of the sky, Stars for thee I'd
eux. Si j'é - tais jar - di - nier des cieux, Je te cueil - le -
p
cull, gleam-ing bright - ly!
rais des é - toi - les!
f
p
Ped.
Ped.

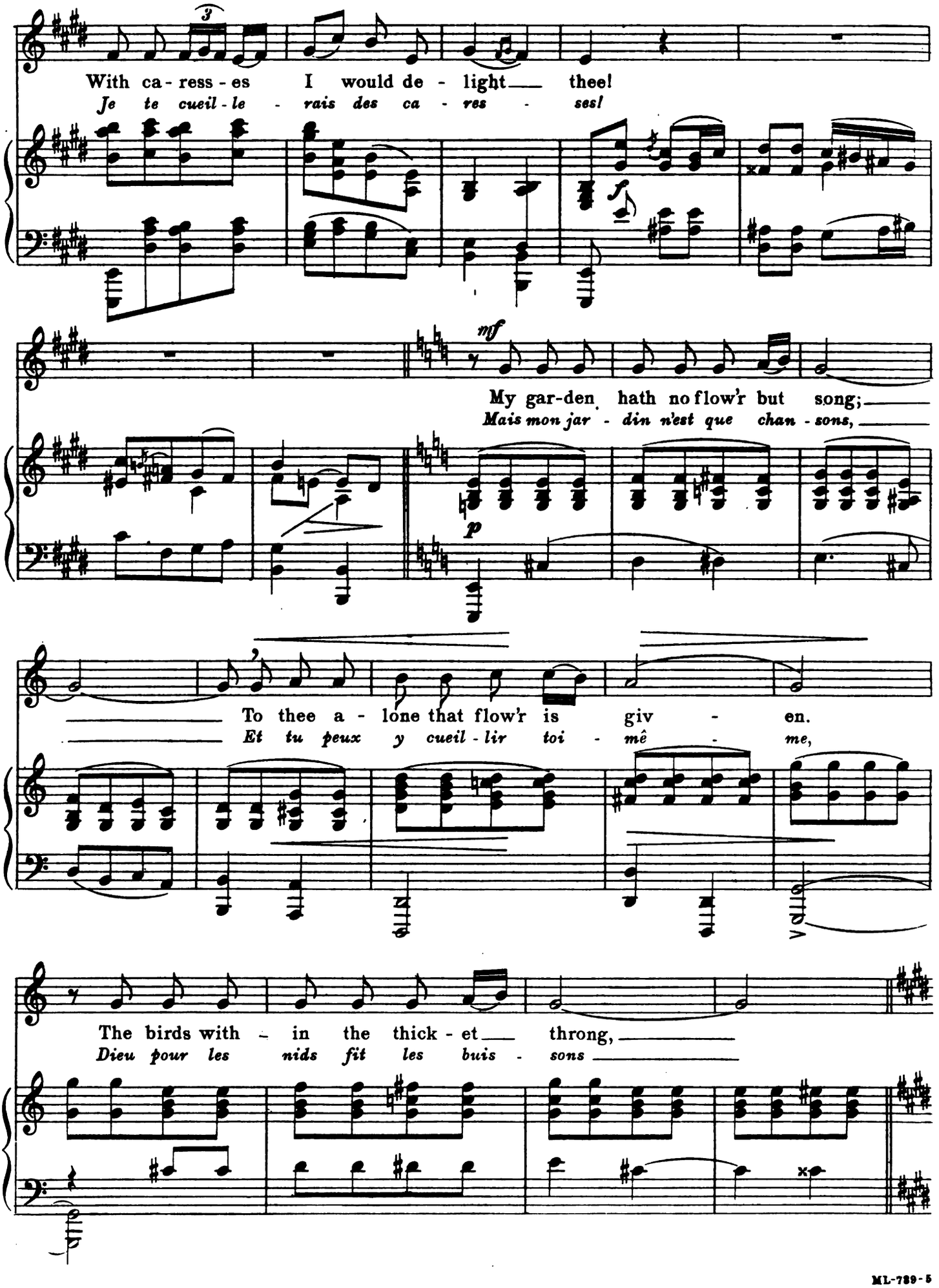
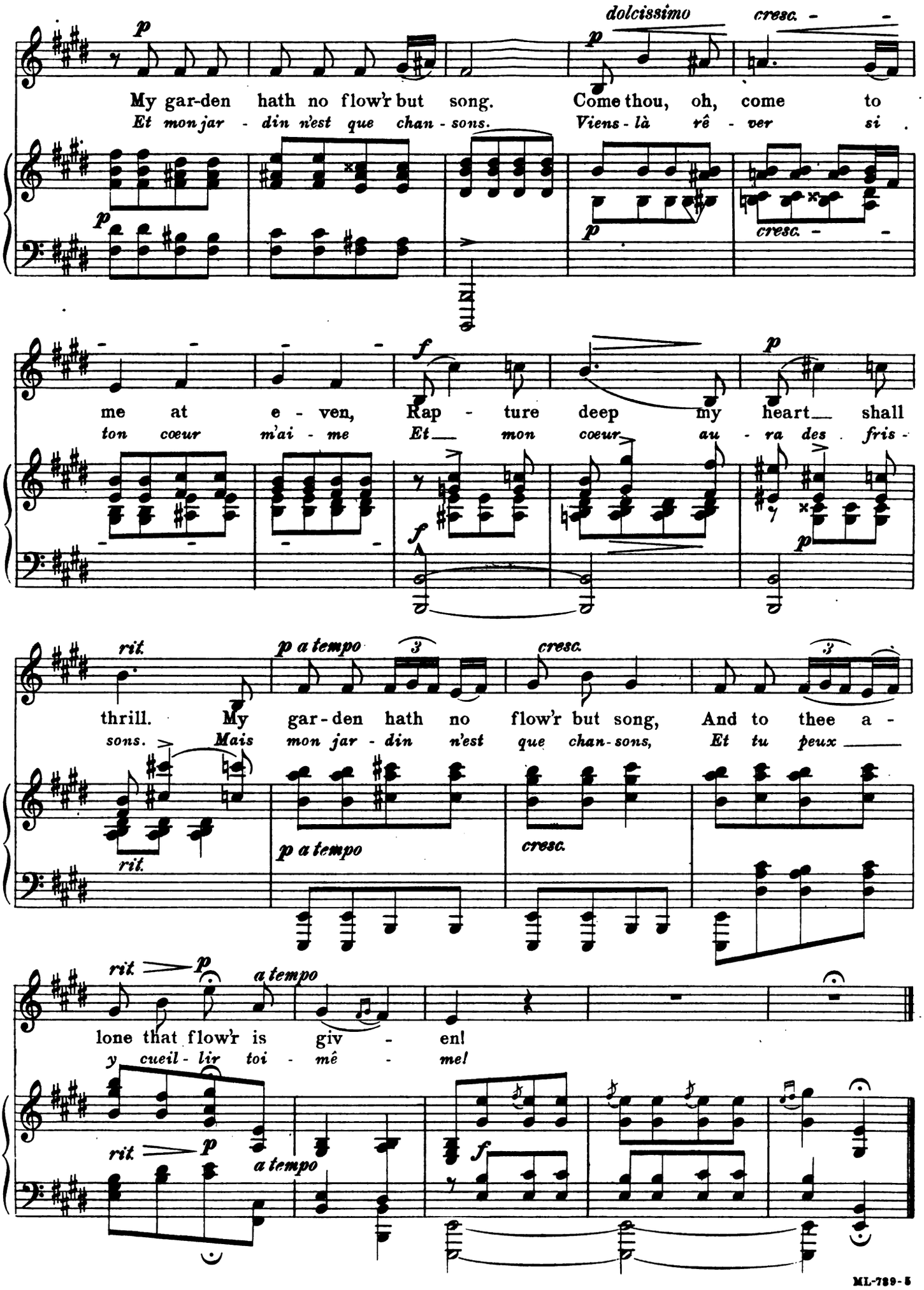
Or if gar - d'ner of Love I were, With ca - ress - es I ___ would de -
Si j'e - tais ___ jar - di - nier d'a - mour Je te cueil - le - rais ___ des ca -

light thee, All the day would I feast thee, dear, If the gar - d'ner of
res - ses, Je te fê - te - rais tout le jour Si j'é - tais jar - di -

rit. *a tempo*
Love I were! Flow'rs with voice - less charm should in - vite thee
nier d'a - mour! En ___ leurs i - né - di - tes ten - dres - ses

rit. *a tempo*

p
And in low-ly hom-age ap - pear. If the gar-d'ner of Love I were,
Mes bou-quets te fe-raient la cour. Si j'é - tais jar - di - nier d'a-mour

p

With ca - ress - es I would de - light thee!
Je te cueil - le - rais des ca - res - ses!
mf
My gar-den hath no flow'r but song;
Mais mon jar - din n'est que chan - sons,
p
To thee a - lone that flow'r is giv - en.
Et tu peux y cueil - lir toi - mê - me,
The birds with - in the thick - et throng,
Dieu pour les nids fit les buis - sons

dolcissimo
cresc. - -
My gar-den hath no flow'r but song. Come thou, oh, come to
Et mon jar - din n'est que chan - sons. Viens - là rê - ver si
cresc. - -
me at e - ven, Rap - ture deep my heart shall
ton coeur m'ai - me Et mon coeur au - ra des fris -
rit.
p a tempo
cresc.
thrill. My gar-den hath no flow'r but song, And to thee a -
sons. Mais mon jar - din n'est que chan-sons, Et tu peux
rit.
p a tempo
cresc.
rit.
a tempo
lone that flow'r is giv - en!
y cueil - lir toi - mê - me!
rit.
a tempo

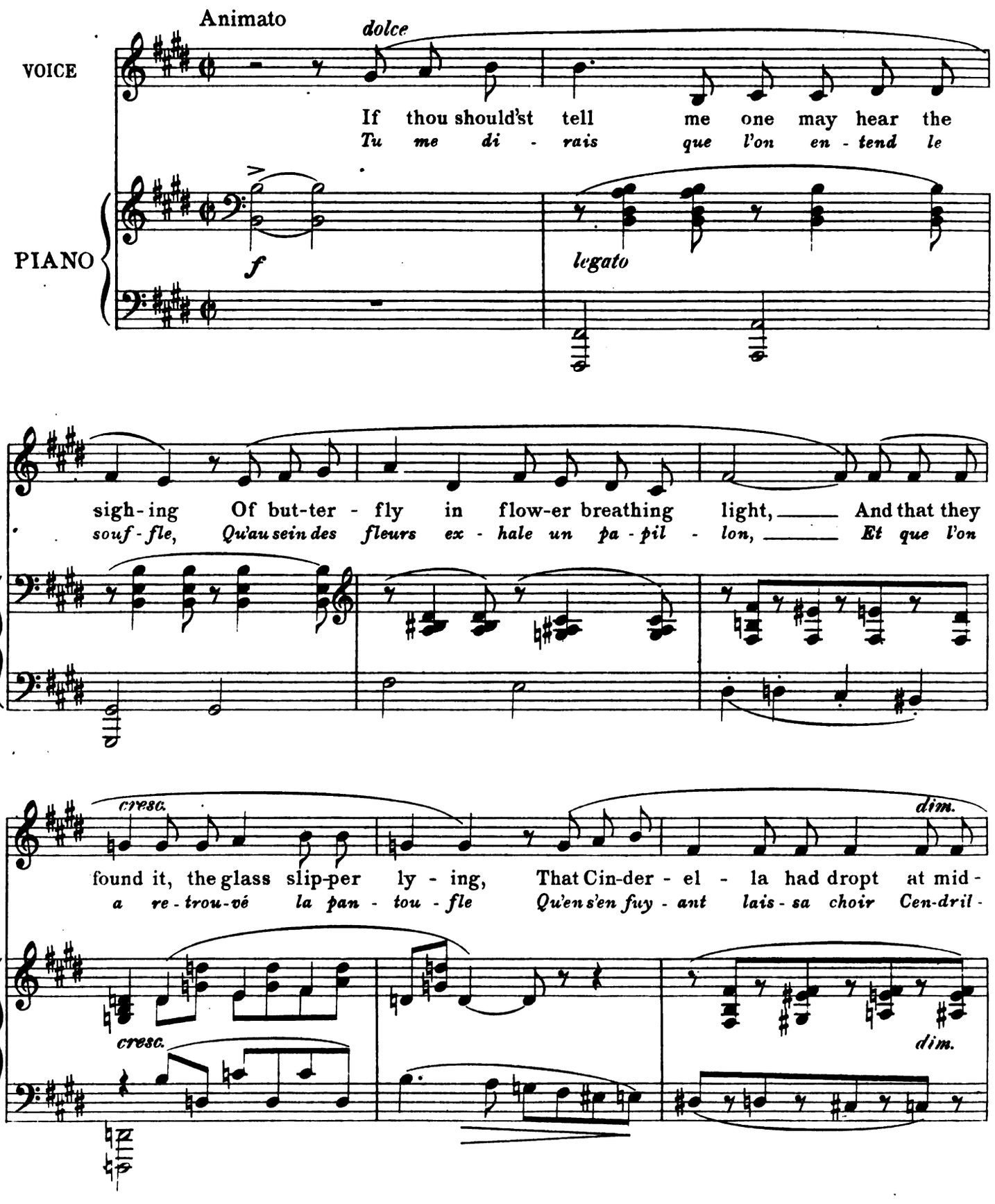
à Mlle. Marie Veyssier

IF THOU SHOULDST TELL ME
(TU ME DIRAIS)

(Published in 1880)

ROSEMONDE GÉRARD
Translated by Isabella G. Parker

(Original Key, A♭)

CÉCILE CHAMINADE
(1861 -

Animato
dolce
VOICE
If thou should'st tell me one may hear the
Tu me di - rais que l'on en - tend le
PIANO
f
legato
sigh-ing Of but-ter - fly in flow-er breathing light, And that they
souf - fle, Qu'au sein des fleurs ex - hale un pa - pil - lon, Et que l'on
cresc.
dim.
found it, the glass slip-per ly - ing, That Cin-der - el - la had dropt at mid -
a re - trou-vé la pan - tou - fle Qu'en s'en fuy - ant lais - sa choir Cen-dril -
cresc.
dim.

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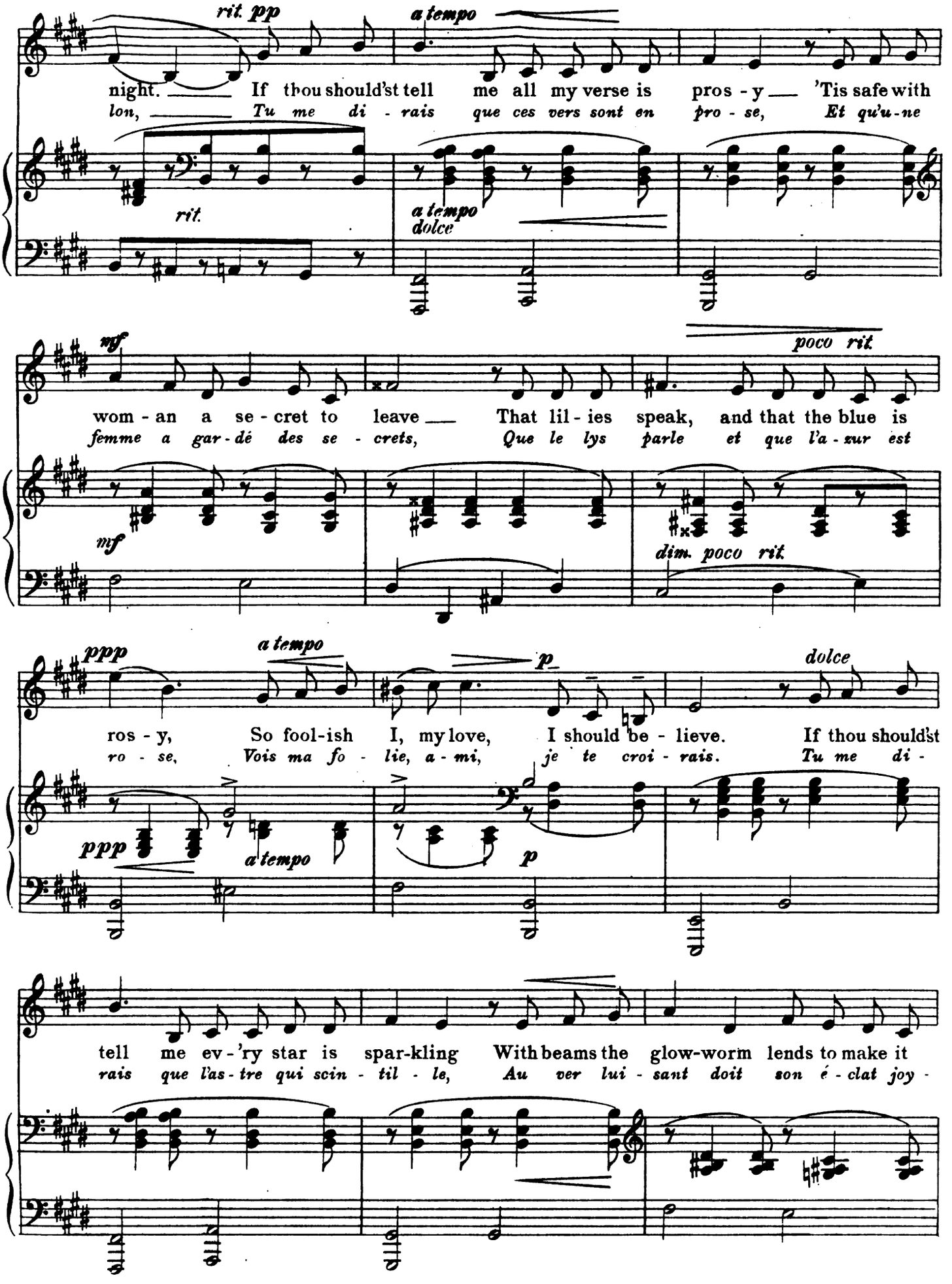
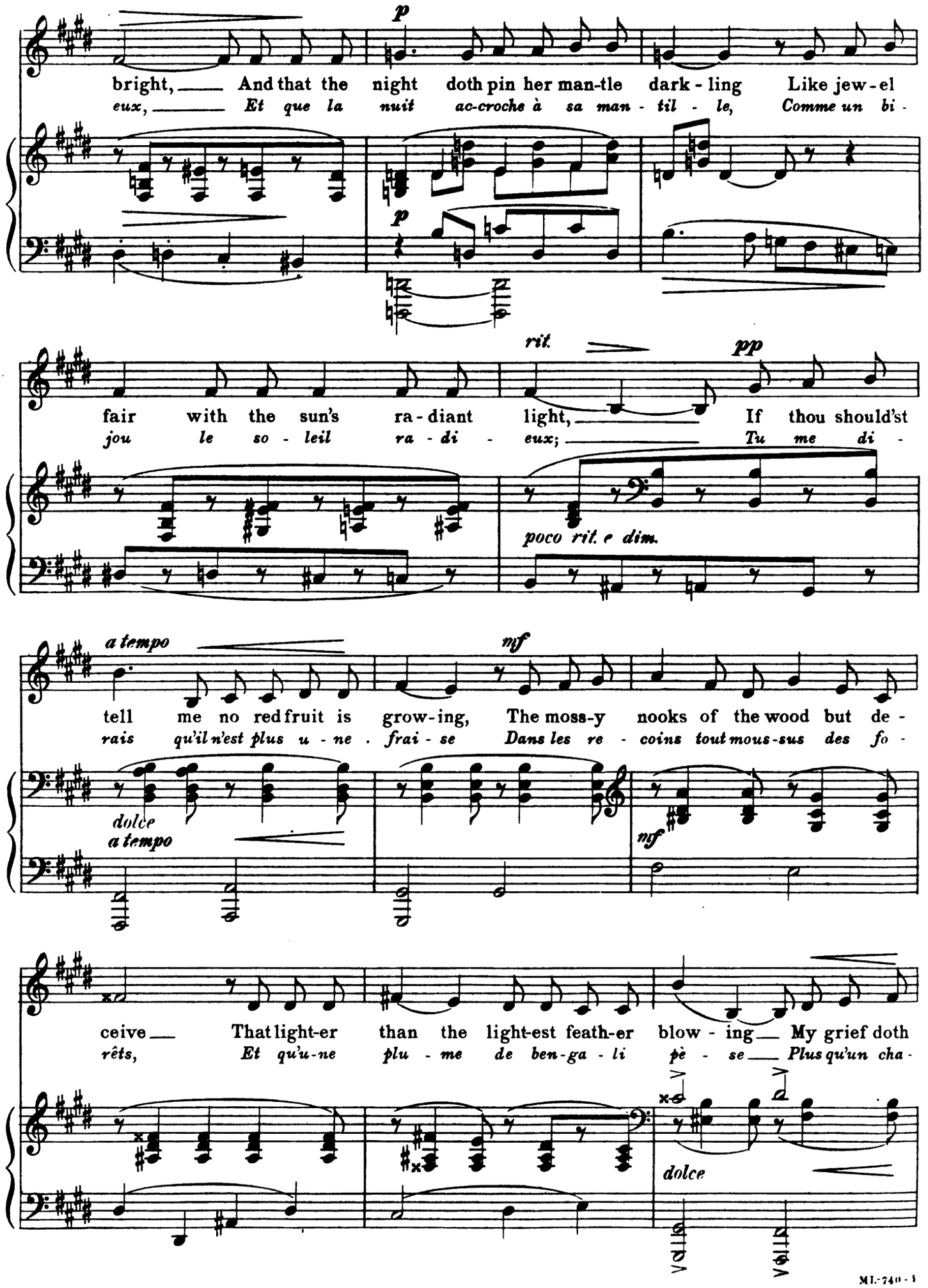

rit. pp
a tempo
night. If thou should'st tell me all my verse is pros - y 'Tis safe with
lon, Tu me di - rais que ces vers sont en pro - se, Et qu'u - ne
rit.
a tempo
dolce
mf
poco rit.
wom - an a se - cret to leave That lil - ies speak, and that the blue is
femme a gar - dé des se - crets, Que le lys parle et que l'a - zur est
mf
dim. poco rit.
ppp
a tempo
p
dolce
ros - y, So fool-ish I, my love, I should be - lieve. If thou should'st
ro - se, Vois ma fo - lie, a - mi, je te croi - rais. Tu me di -
ppp
a tempo
p
tell me ev - 'ry star is spar-kling With beams the glow-worm lends to make it
rais que l'as - tre qui scin - til - le, Au ver lui - sant doit son é - clat joy -

p
bright, And that the night doth pin her man-tle dark - ling Like jew - el
eux, Et que la nuit ac-croche à sa man - til - le, Comme un bi -
p
rit.
pp
fair with the sun's ra - diant light, If thou should'st
jou le so - leil ra - di - eux; Tu me di -
poco rit. e dim.
a tempo
nf
tell me no red fruit is grow-ing, The moss-y nooks of the wood but de -
rais qu'il n'est plus u - ne . frai - se Dans les re - coins tout mous-sus des fo -
dolce
a tempo
nf
ceive That light-er than the light-est feath-er blow - ing My grief doth
rêts, Et qu'u-ne plu - me de ben-ga - li pè - se Plus qu'un cha -
dolce
VOLTA
VOLTA

poco rit. mf più animato appassionato

weigh; thy word I should be - lieve. While thee I hear, all my doubts thou dis-

grin au cœur, je te croi - rais. En t'é - cou - tant tous mes dou - tes d'eux

p poco rit. più animato

cresc. f

prov - est; Sud - den they fall, de - stroyed; if thou should'st

mê - mes Tom - bent sou-dain, vain - cus... tu me di -

cresc.

pp rit. a tempo

tell That hap-pi - ness is mine, that me thou

rais Que le bon - heur ex - iste et que tu

f p a tempo

poco rit. dolce

lov - est, So fool - ish I, I should be-lieve thee well.

m'ai - mes, Vois ma fo - lie, a - mi, je te croi - rais!

f poco rit. dolce L.H.

Without taking breath
(sans respirer)

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à Mademoiselle Fanny Lépine

THE DEAD
(LES MORTS)

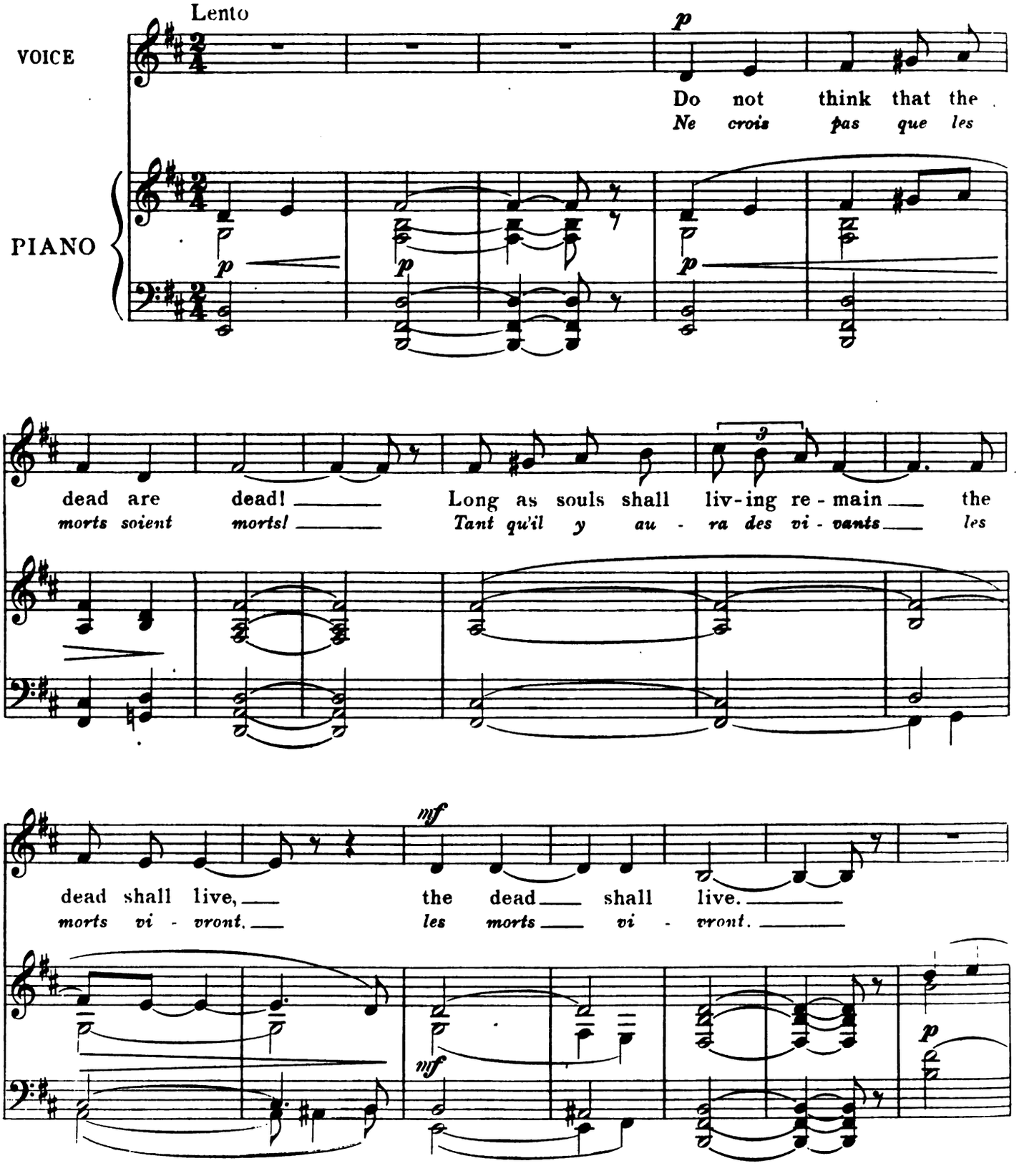
CHANSONS DE MIARKA

(Published in 1889)

JEAN RICHEPIN (1849 -)
Translated by Isabella G. Parker

(Original Key, C♯ minor)

ERNEST CHAUSSON, Op 17, №1
(1855-1899)



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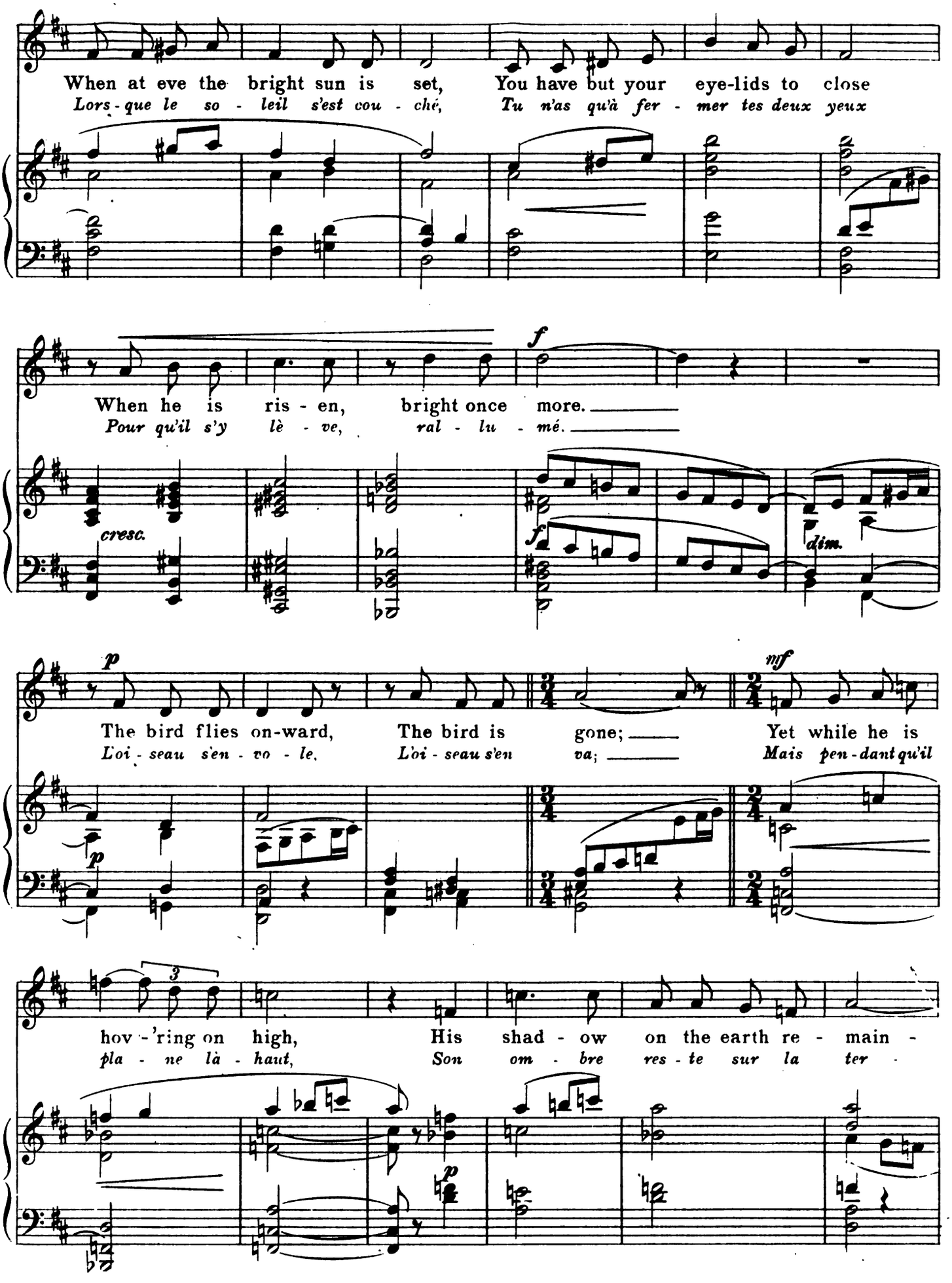
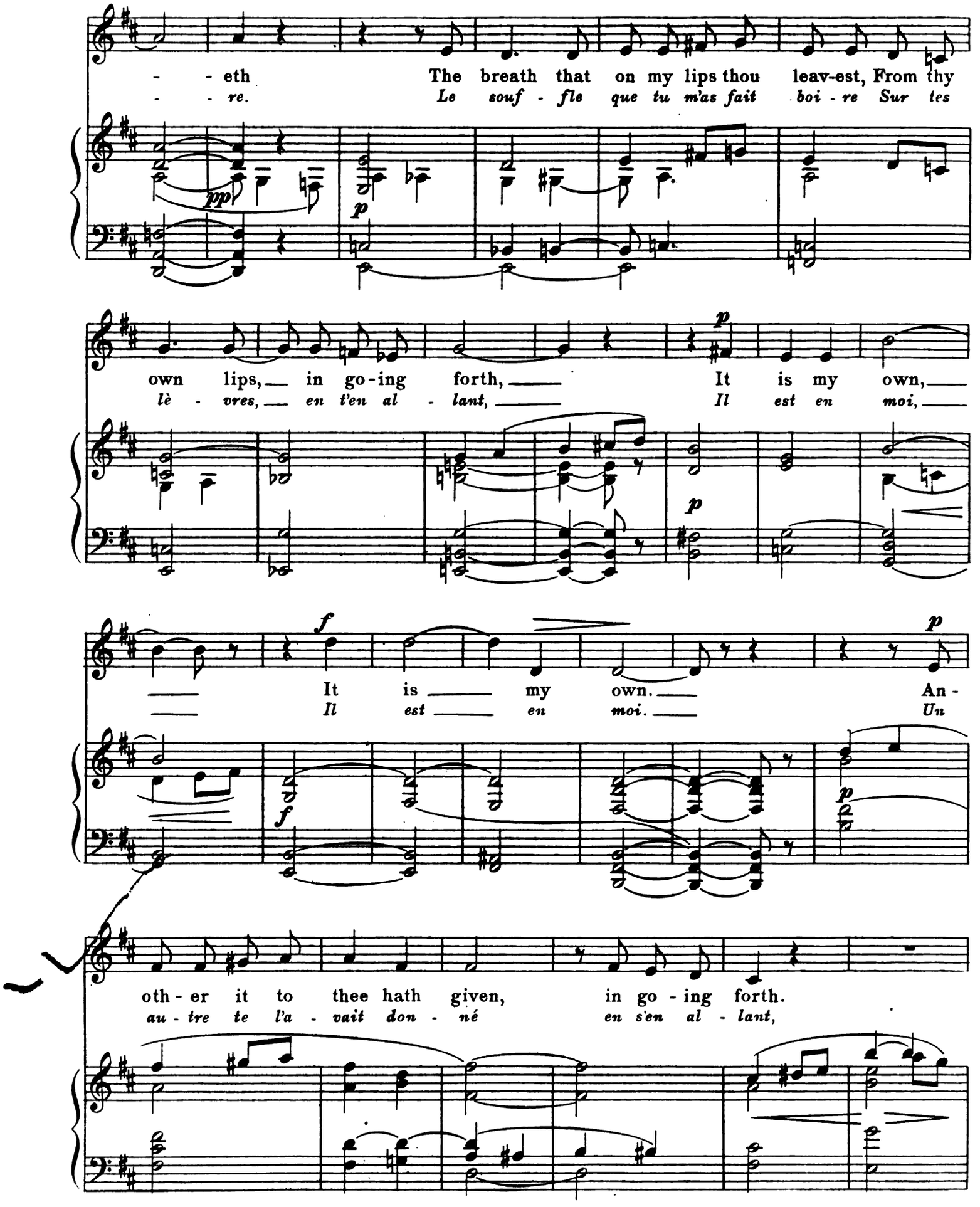
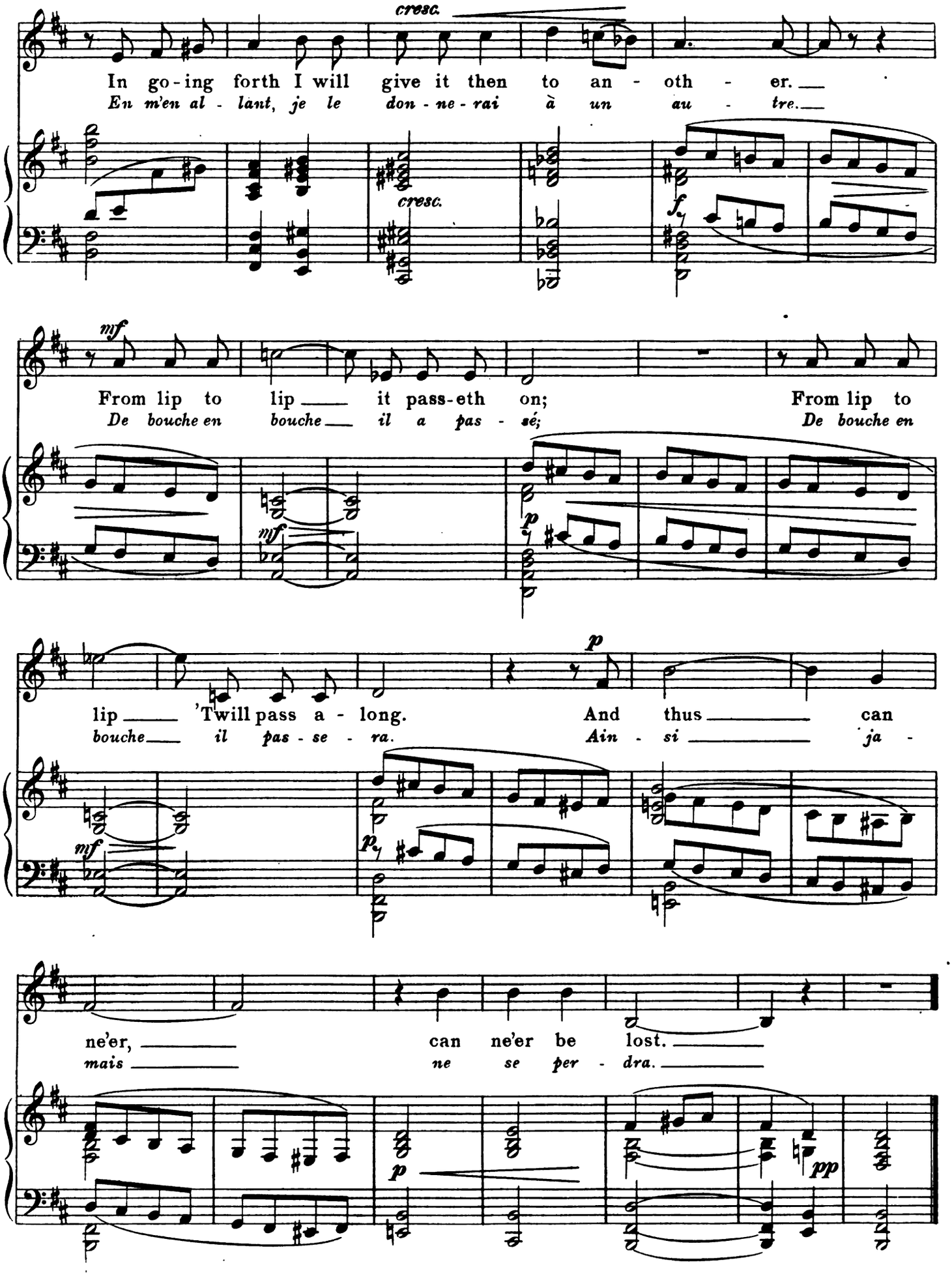

When at eve the bright sun is set, You have but your eye-lids to close
Lors - que le so - leil s'est cou - ché, Tu n'as qu'à fer - mer tes deux yeux
f
When he is ris - en, bright once more.
Pour qu'il s'y lè - ve, ral - lu - mé.
cresc.
f
dim.
p
The bird flies on-ward, The bird is gone;
L'oi - seau s'en - vo - le, L'oi - seau s'en va;
mf
Yet while he is
Mais pen - dant qu'il
p
3
hov - 'ring on high, His shad - ow on the earth re - main -
pla - ne là - haut, Son om - bre res - te sur la ter -
p

- - eth The breath that on my lips thou leav-est, From thy
- - re. Le souf - fle que tu m'as fait boi - re Sur tes
pp
p
own lips, in go-ing forth, It is my own,
lè - vres, en t'en al - lant, Il est en moi,
p
f
It is my own. An -
Il est en moi. Un
f
p
oth - er it to thee hath given, in go - ing forth.
au - tre te l'a - vait don - né en s'en al - lant,

cresc.
In go-ing forth I will give it then to an - oth - er.
En m'en al - lant, je le don - ne - rai à un au - tre.
cresc.
f
mf
From lip to lip it pass-eth on; From lip to
De bouche en bouche il a pas - sé; De bouche en
mf
p
lip 'Twill pass a - long. And thus can
bouche il pas - se - ra. Ain - si ja -
mf
p
ne'er, can ne'er be lost.
mais ne se per - dra.
p
pp

COULD I FORGET?
(QUE JE T'OUBLIE?)

LÉO MARCEL
Translated by Isabella G. Parker

HEDWIGE CHRÉTIEN
(1859-)

Allegretto con spirito

PIANO

mf *p leggiero* *L.H.* *sf* *ten.*

dolce

Canst thou be - lieve I could for - get

Com - ment veux - tu que je t'ou - bli - - - e

pp *mf*

Since thy sweet lips my own have met, One hap - py day in lov - ing

Quand sur ta lê - vre si jo - li - e Je pris l'au - tre jour un bai -

rit. *p* *rit.* Ped.

a tempo *cresc. ed animato*

kiss? I am en-rap-tured with it yet,

ser? Jài de la joie à m'en gri - ser,

a tempo *p* *mf* *cresc.* Ped. Ped.

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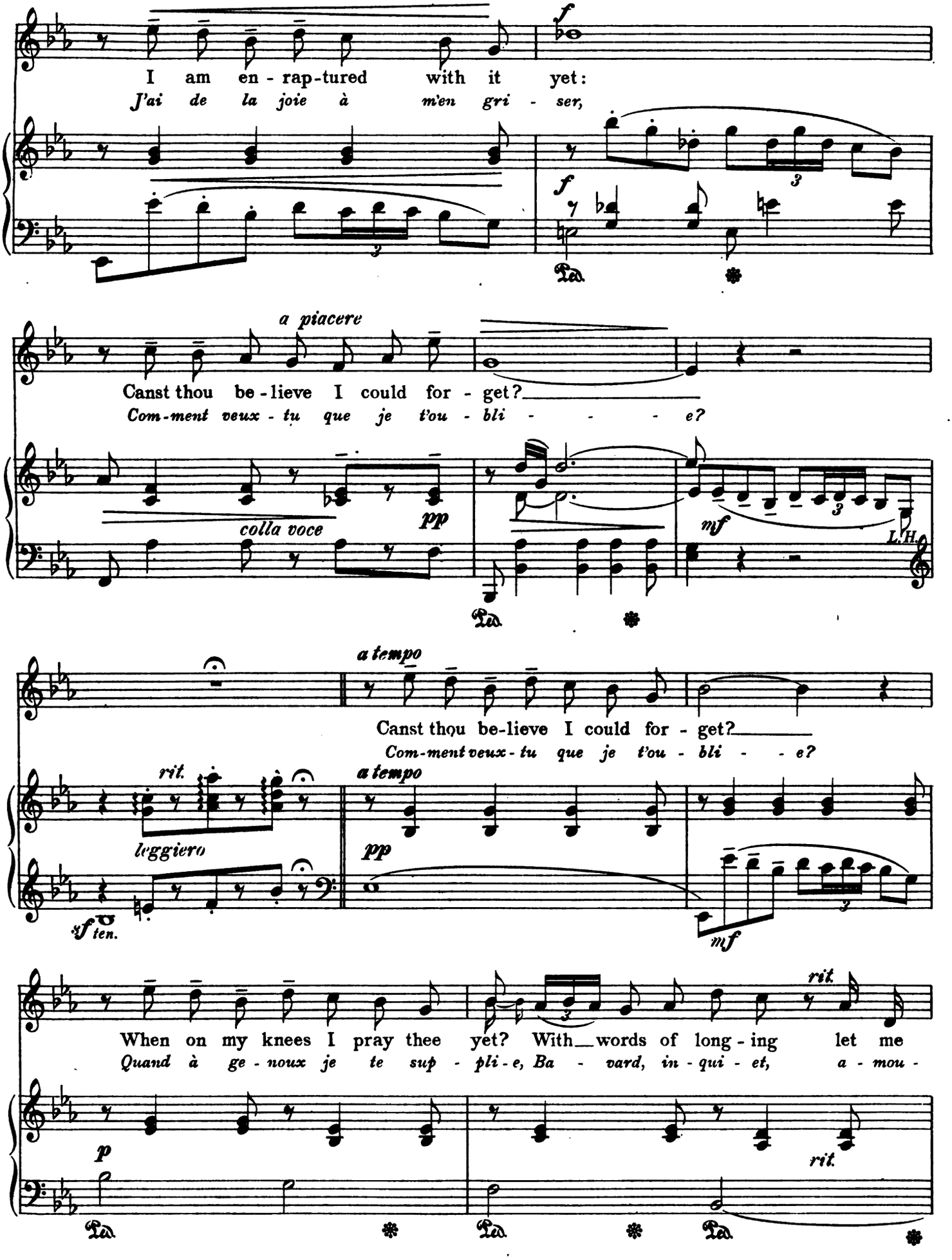
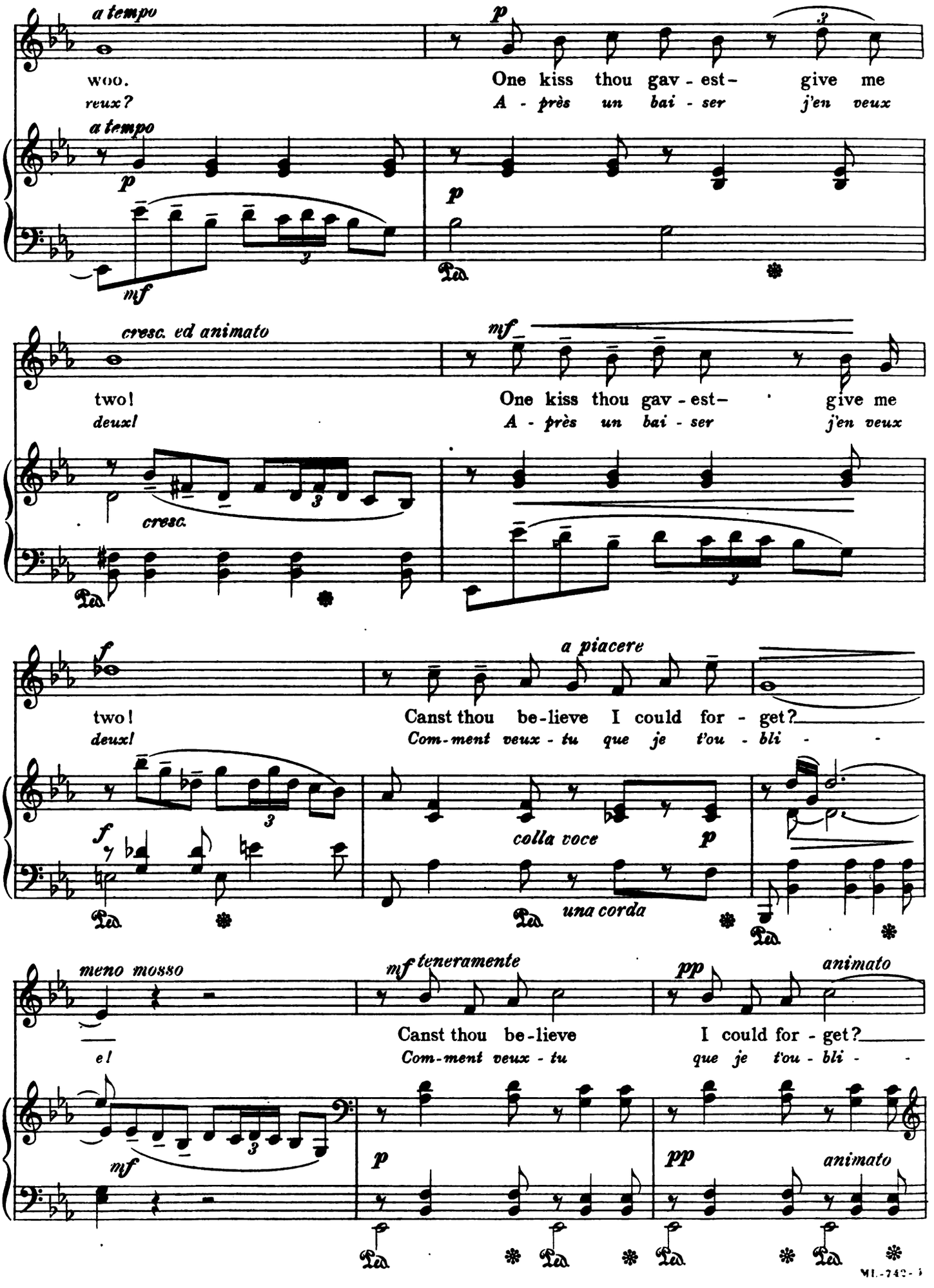
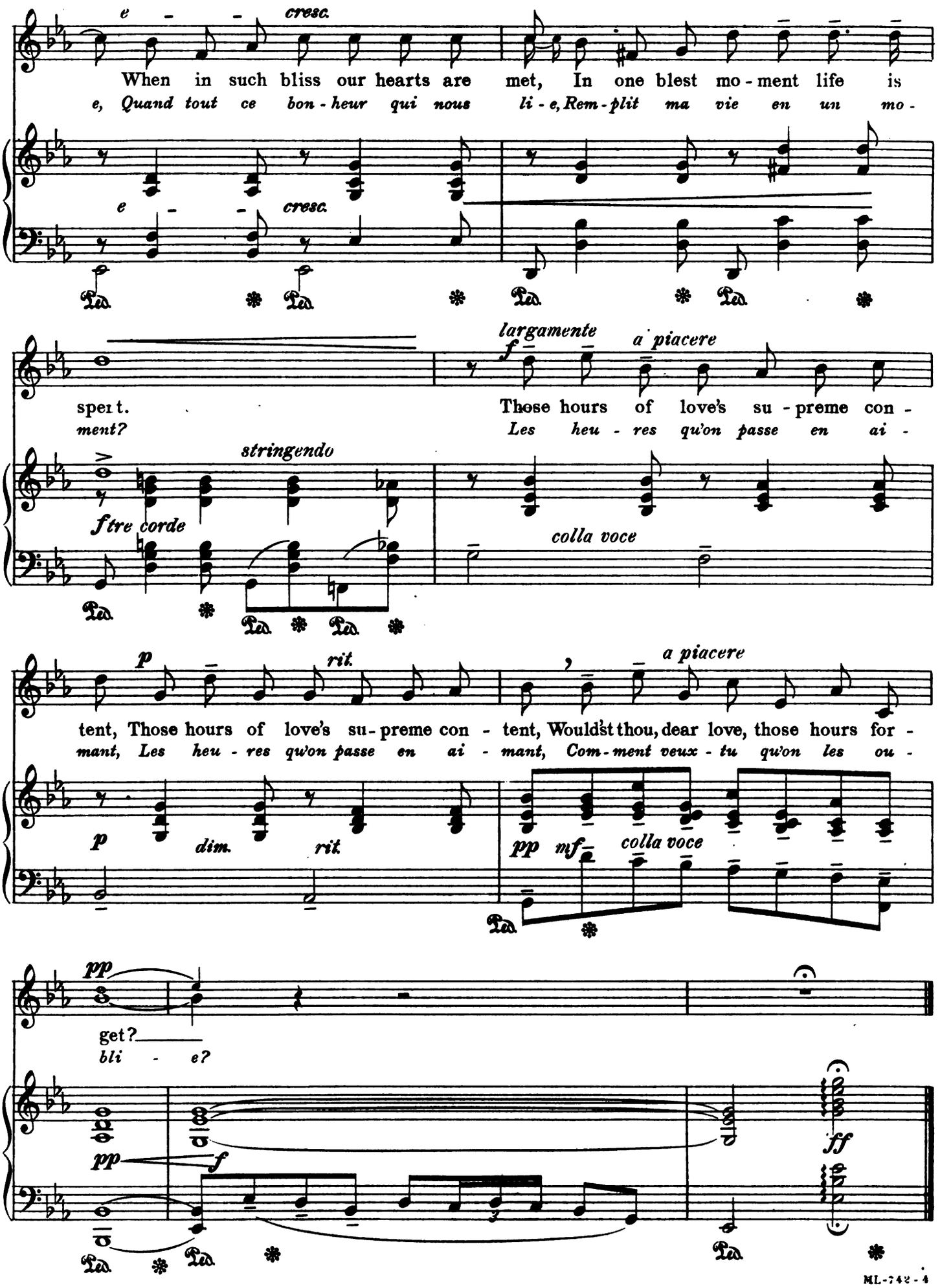

I am en - rap-tured with it yet:
J'ai de la joie à m'en gri - ser,
f
Ped.
a piacere
Canst thou be - lieve I could for - get?
Com-ment veux - tu que je t'ou - bli - - - - e?
colla voce
pp
mf
L.H.
Ped.
a tempo
Canst thou be-lieve I could for - get?
Com-ment veux - tu que je t'ou - bli - - e?
rit.
leggiero
sf ten.
a tempo
pp
mf
When on my knees I pray thee yet? With words of long - ing let me
Quand à ge - noux je te sup - pli - e, Ba - vard, in - qui - et, a - mou -
rit.
p
rit.
Ped.
Ped.
Ped.

a tempo
p
woo.
reux?
One kiss thou gav - est- give me
A - près un bai - ser j'en veux
a tempo
p
mf
p
Ped.
cresc. ed animato
mf
two!
deux!
One kiss thou gav - est- give me
A - près un bai - ser j'en veux
cresc.
Ped.
f
a piacere
two!
deux!
Canst thou be-lieve I could for - get?
Com-ment veux - tu que je t'ou - bli - -
f
colla voce
p
una corda
Ped.
meno mosso
mf teneramente
pp
animato
e!
Canst thou be-lieve
Com-ment veux - tu
I could for - get?
que je t'ou - bli - -
mf
p
pp
animato
Ped.

e - - cresc.
When in such bliss our hearts are met, In one blest mo - ment life is
e, Quand tout ce bon - heur qui nous li - e, Rem - plit ma vie en un mo -
e - - cresc.
largamente
f
a piacere
spei t.
ment?
Those hours of love's su - preme con -
Les heu - res qu'on passe en ai -
stringendo
f tre corde
colla voce
p
rit.
a piacere
tent, Those hours of love's su - preme con - tent, Would'st thou, dear love, those hours for -
mant, Les heu - res qu'on passe en ai - mant, Com - ment veux - tu qu'on les ou -
p
dim.
rit.
pp
mf
colla voce
pp
get?
bli - e?
pp
f
ff

à Monsieur Vaucorbeil

*)HAÏ LULI

XAVIER DE MAISTRE (1764-1852)
(Extrait des "Prisonniers du Caucase")
Translated by Alexander Blaess

ARTHUR COQUARD
(1846-)

Adagio. (♪ = 132)

Andante

PIANO

p *sf* *rall.* *rall.*

mf

a tempo

mf

pp

I am gloom - y, I fret and wor - ry, I can - not
Je suis tris - te, je m'in - qui - è - te, Je ne sais

pp

molto dolce
(très doux)

think which way to turn! My dear - est love was here to
plus que de - ve - nir! Mon bon a - mi de - vait ve -

pp

*)Pronounce, "Hah-ee-lu-lee."

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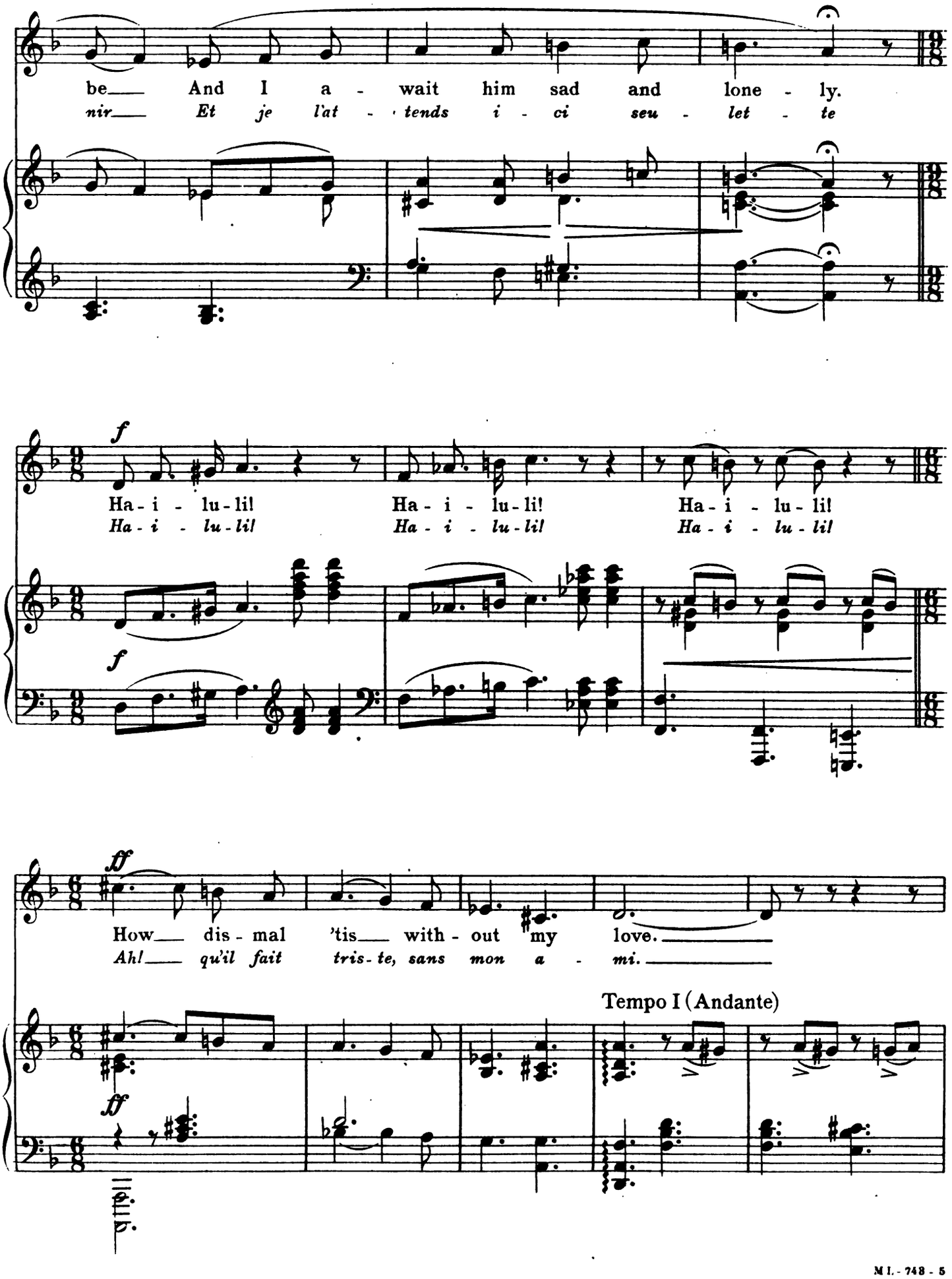
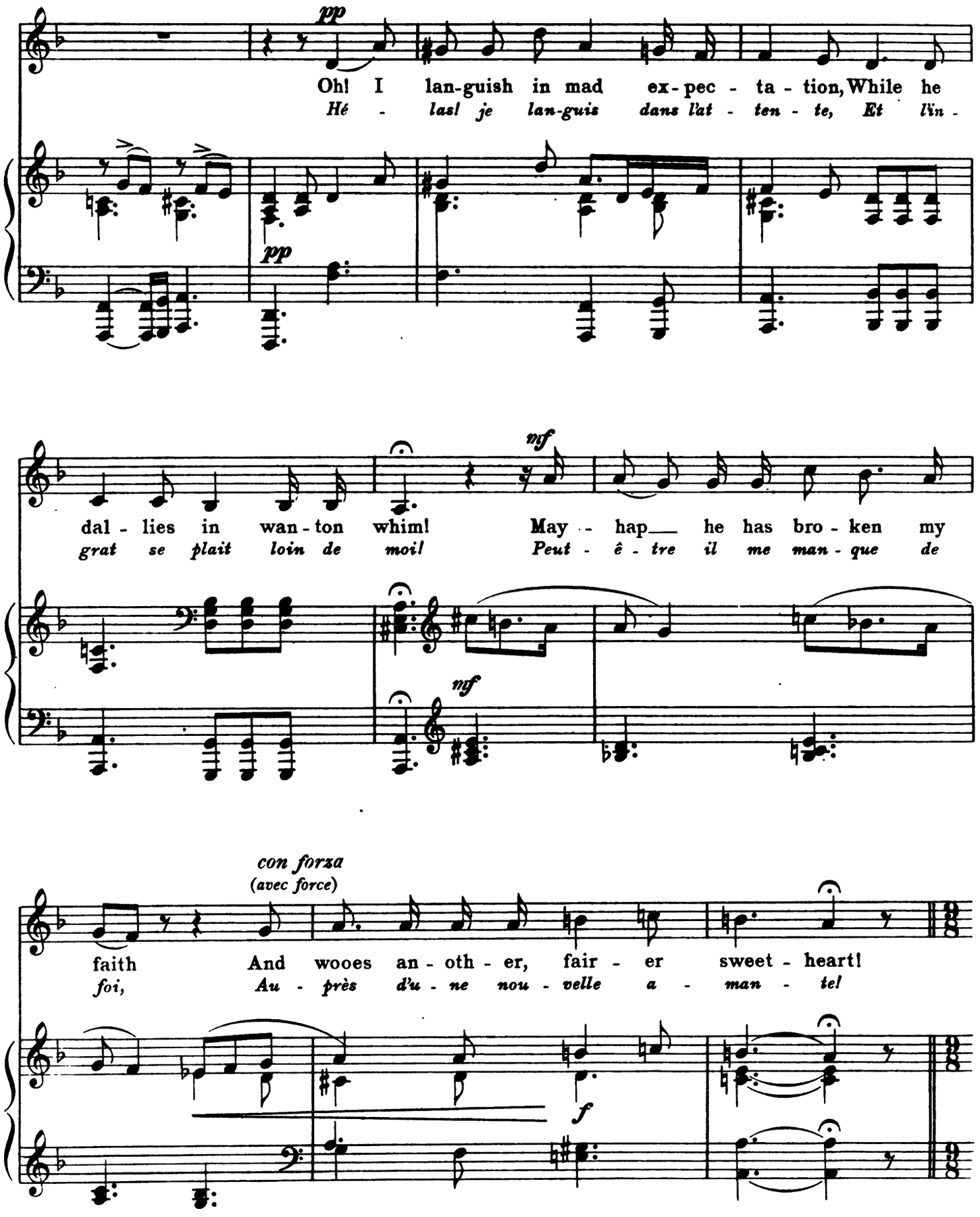

be___ And I a - wait him sad and lone - ly.
nir___ Et je l'at - tends i - ci seu - let - te
f
Ha - i - lu - li! Ha - i - lu - li! Ha - i - lu - li!
Ha - i - lu - lil Ha - i - lu - lil Ha - i - lu - lil
f
ff
How___ dis - mal 'tis___ with - out my love.___
Ah!___ qu'il fait tris - te, sans mon a - mi.___
Tempo I (Andante)
ff

pp
Oh! I lan-guish in mad ex-pec - ta - tion, While he
Hé - las! je lan-guis dans l'at - ten - te, Et l'in -
pp
nf
dal - lies in wan-ton whim! May - hap he has bro - ken my
grat se plait loin de moi! Peut - ê - tre il me man - que de
nf
con forza
(avec force)
faith And wooes an - oth - er, fair - er sweet - heart!
foi, Au - près d'u - ne nou - velle a - man - te!
f

poco più mosso
(un peu plus vite)

ppp

Ha - i - lu - li! Ha - i - lu - li! Ha - i - lu - li!
Ha - i - lu - li! Ha - i - lu - li! Ha - i - lu - li!

ppp

f *rall.* 2

Have I lost for ev - er my dear - est love?
Au - rais je per - du, per - du mon a - mi?

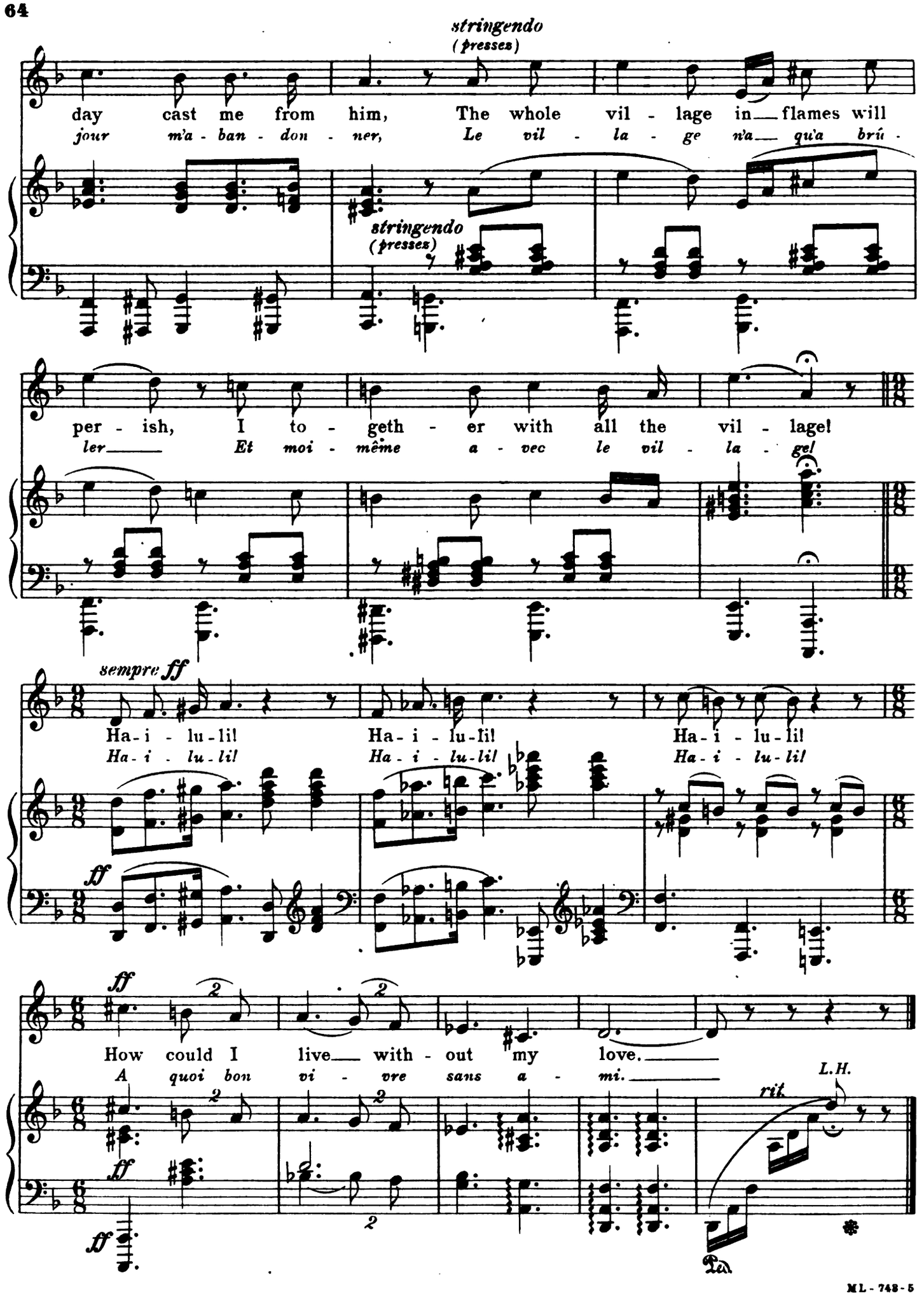
ff *rall.*

con tutta forza largamente
(avec toute la force et largement)

If it be
Ah! s'il est

f

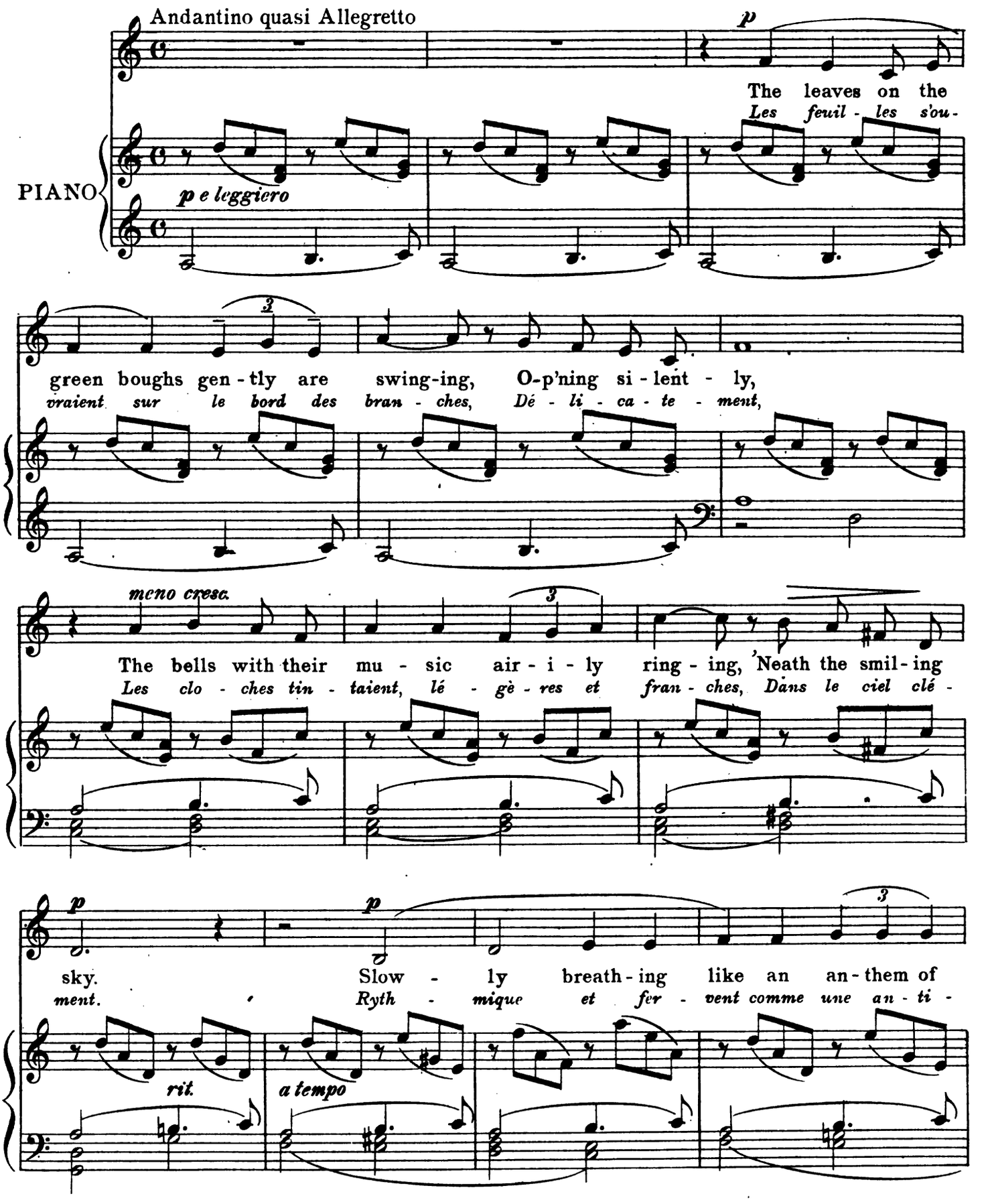
true, if't be true that he is fick - le, Should he some
vrai, s'il est vrai qu'il soit vo - la - ge, S'il doit un

colla voce
(suivez)

stringendo
(presses)
day cast me from him, The whole vil - lage in flames will
jour m'a - ban - don - ner, Le vil - la - ge n'a qu'a brú -
stringendo
(presses)
per - ish, I to - geth - er with all the vil - lage!
ler Et moi - même a - vec le vil - la - ge!
sempre ff
Ha - i - lu - li! Ha - i - lu - li! Ha - i - lu - li!
Ha - i - lu - li! Ha - i - lu - li! Ha - i - lu - li!
ff
ff
How could I live with - out my love.
A quoi bon vi - vre sans a - mi.
L.H.
rit.
ff
ff

THE BELLS
(LES CLOCHES)

(Original Key)

PAUL BOURGET (1852-)
Translated by Isabella G Parker

ACHILLE CLAUDE DEBUSSY
(1862-)

Andantino quasi Allegretto
p
The leaves on the
Les feuil - les s'ou -
PIANO
p e leggiero
green boughs gen - tly are swing-ing, O-p'ning si - lent - ly,
vraient sur le bord des bran - ches, Dé - li - ca - te - ment,
meno cresc.
The bells with their mu - sic air - i - ly ring - ing, 'Neath the smil - ing
Les clo - ches tin - taient, lé - gè - res et fran - ches, Dans le ciel clé -
p
p
sky. Slow - ly breath - ing like an an - them of
ment. Ryth - mique et fer - vent comme une an - ti -
rit.
a tempo

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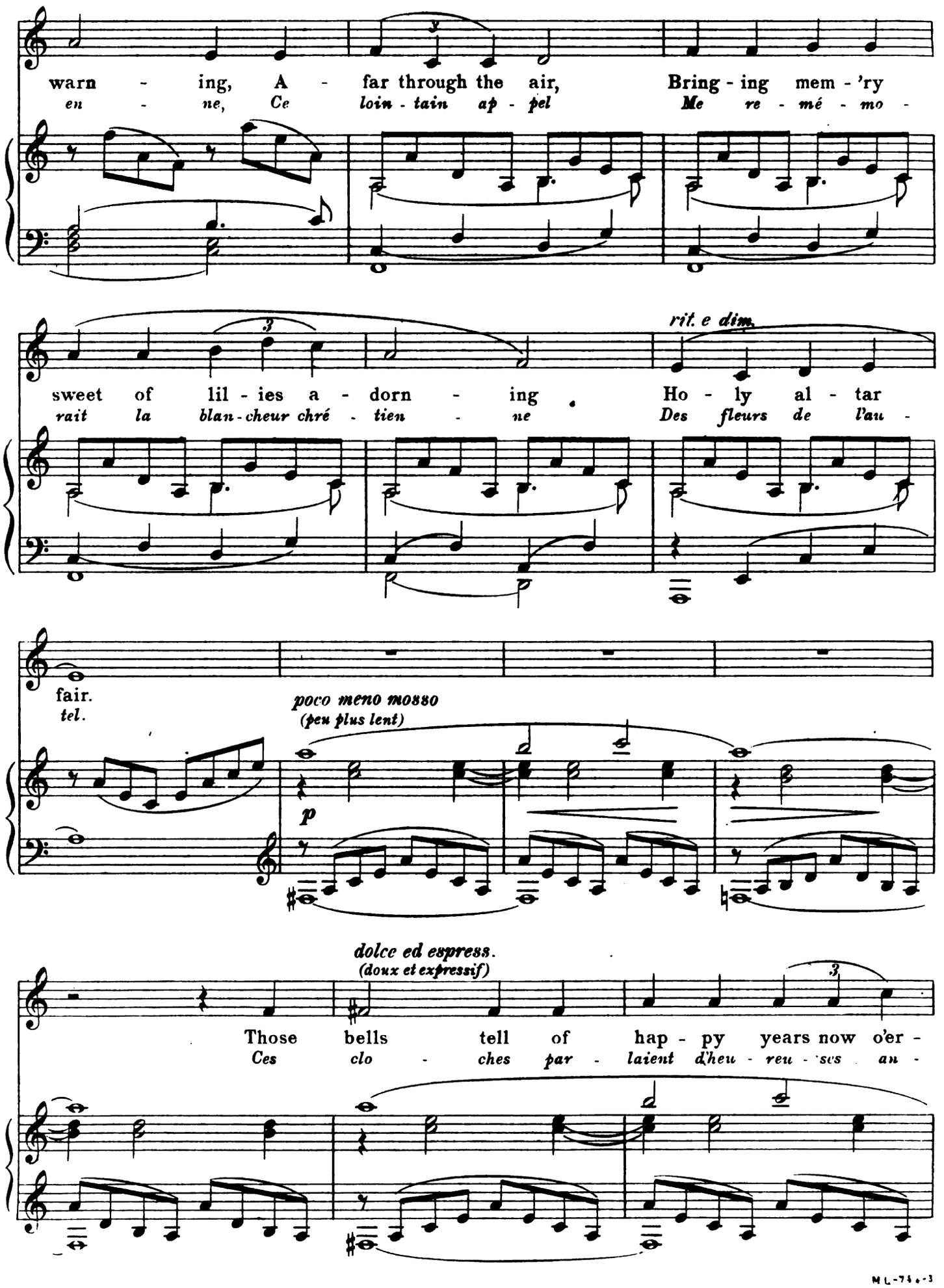
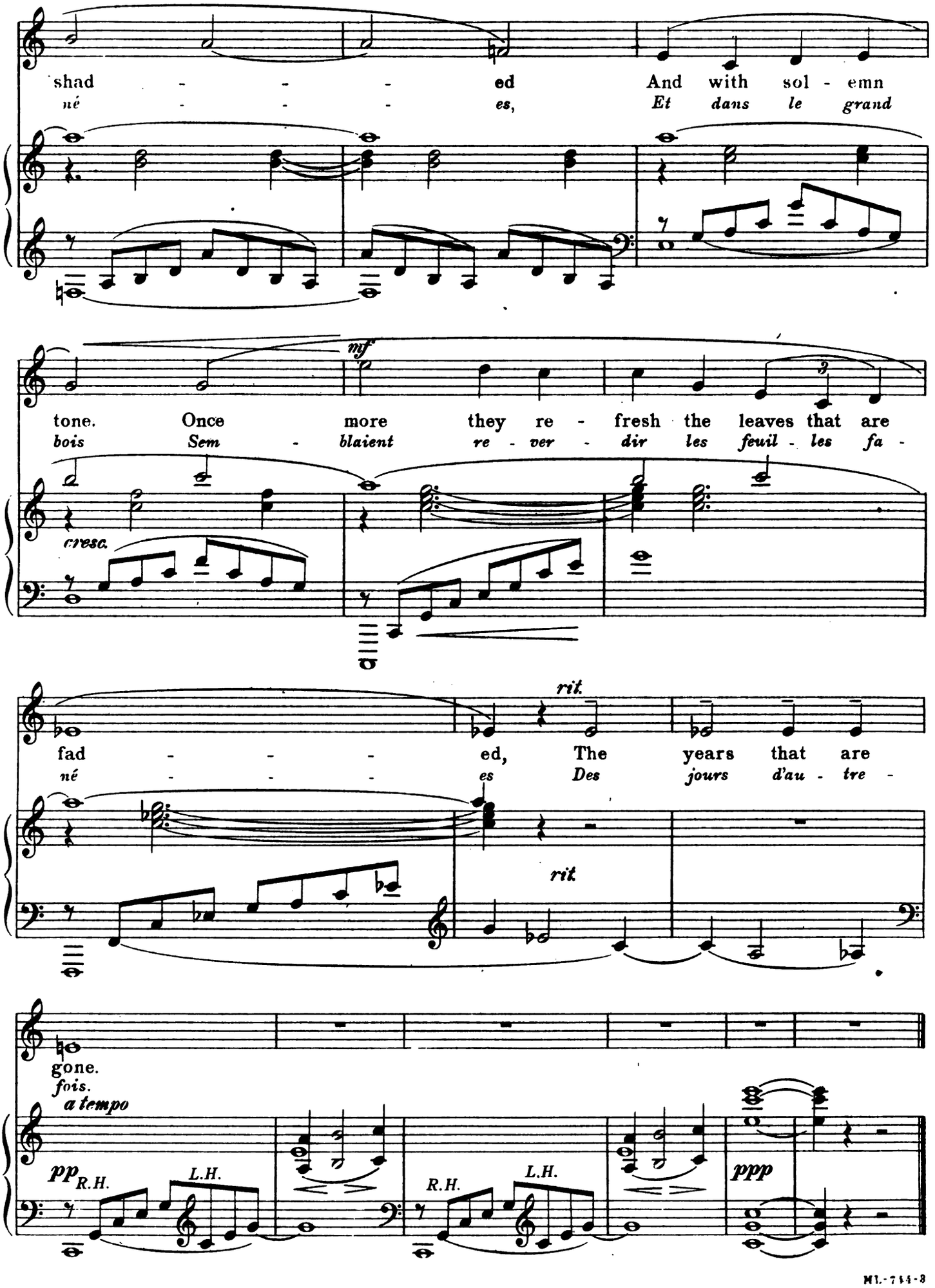

warn - ing, A - far through the air, Bring - ing mem - 'ry
en - ne, Ce loin - tain ap - pel Me re - mé - mo -
sweet of lil - ies a - dorn - ing Ho - ly al - tar
rait la blan - cheur chré - tien - ne Des fleurs de l'au -
rit. e dim.
fair.
tel.
poco meno mosso
(peu plus lent)
p
dolce ed espress.
(doux et expressif)
Those bells tell of hap - py years now o'er -
Ces clo - ches par - laient d'heu - reu - ses an -


shad - - - ed And with sol - emn
né - - - es, Et dans le grand
mf
tone. Once more they re - fresh the leaves that are
bois Sem - blaient re - ver - dir les feuil - les fa -
cresc.
rit.
fad - - - ed, The years that are
né - - - es Des jours d'au - tre -
rit.
gone.
fois.
a tempo
pp R.H. L.H.
R.H. L.H.
ppp

THE TEARS FALL IN MY SOUL

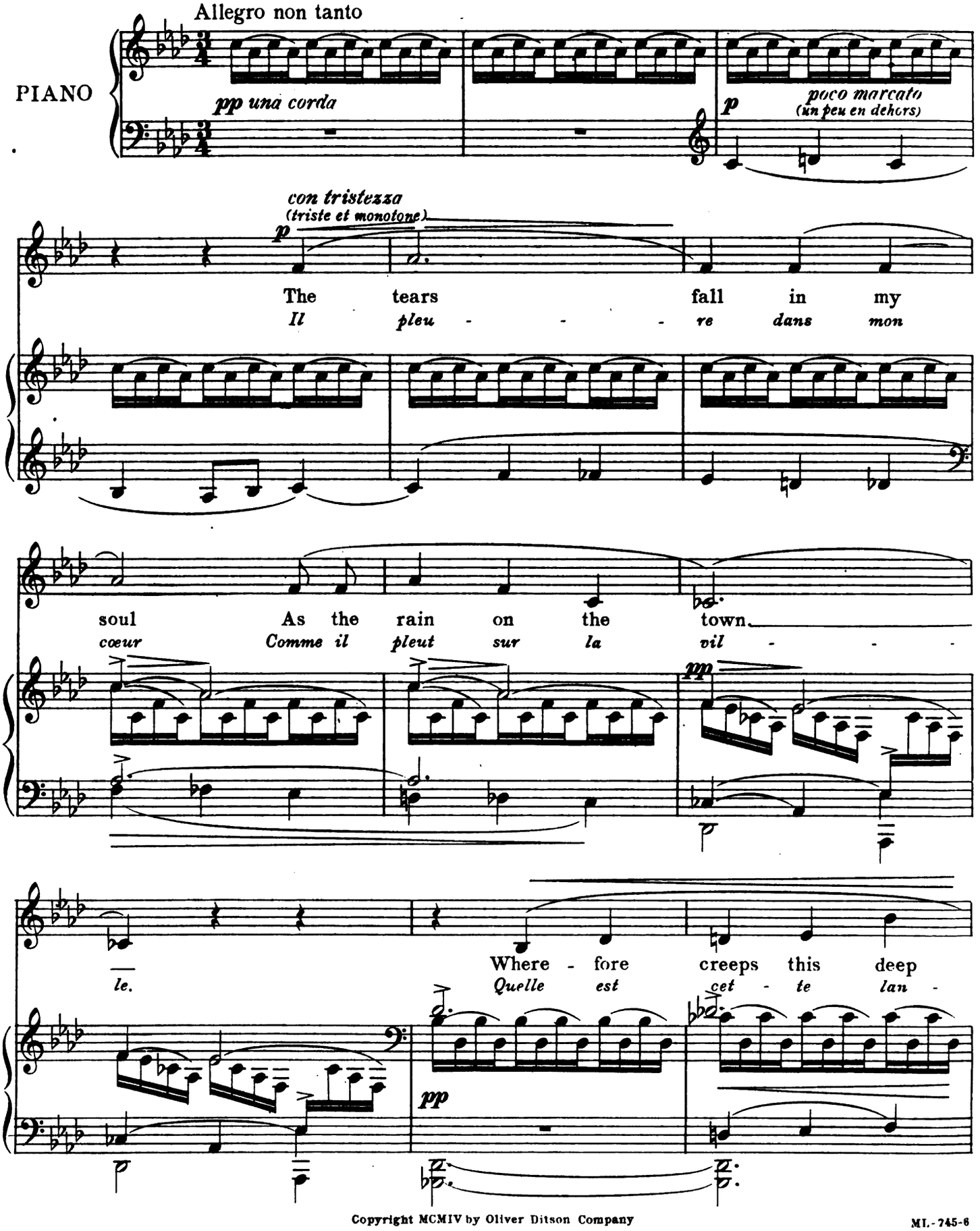
(IL PLEURE DANS MON CŒUR)

(ARIETTE №2)

(Composed about 1889)

(Original Key, G♯ minor)

PAUL VERLAINE (1844-1896)
Translated by Alexander Blaess

ACHILLE CLAUDE DEBUSSY
(1862 -)

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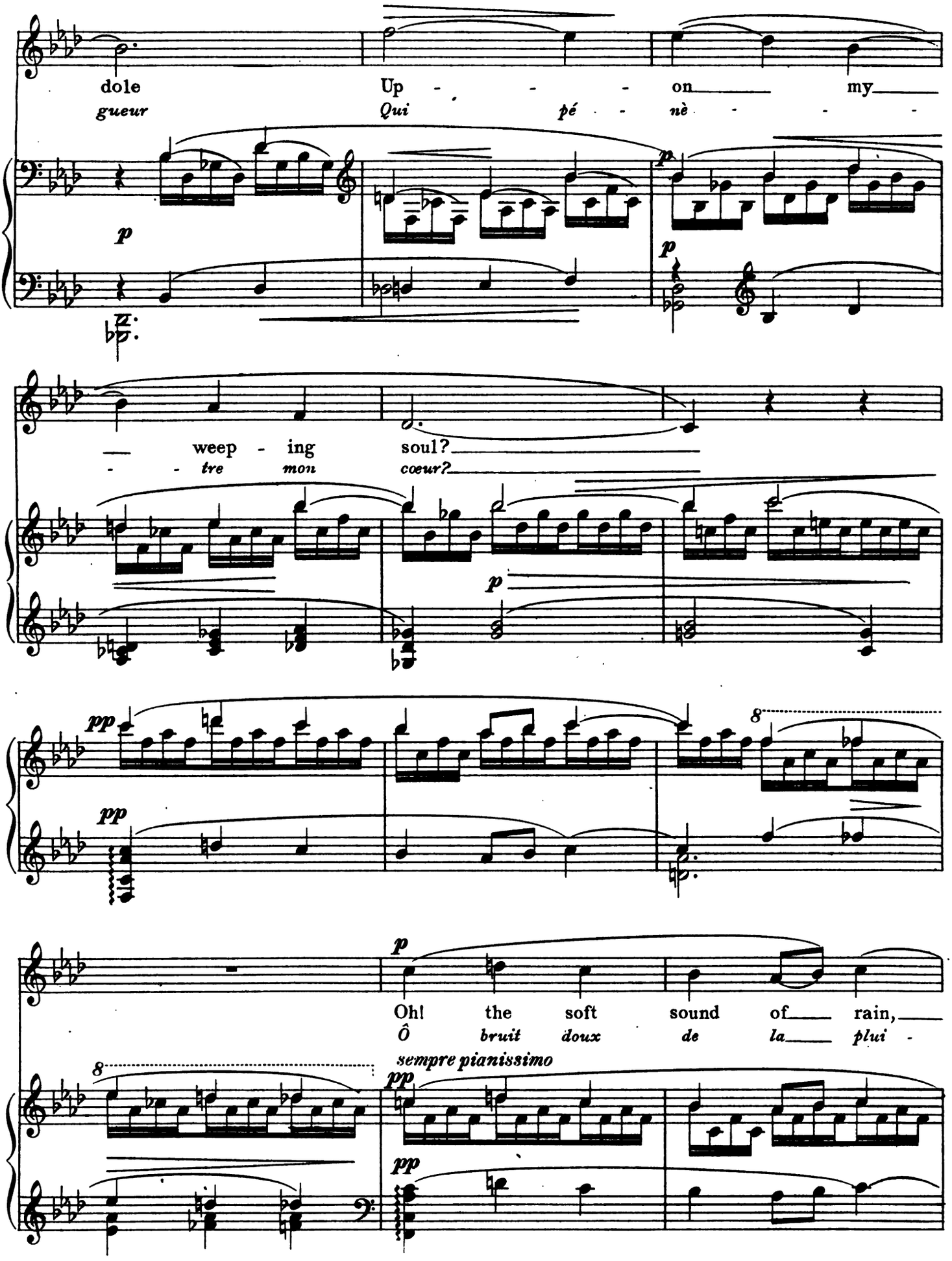
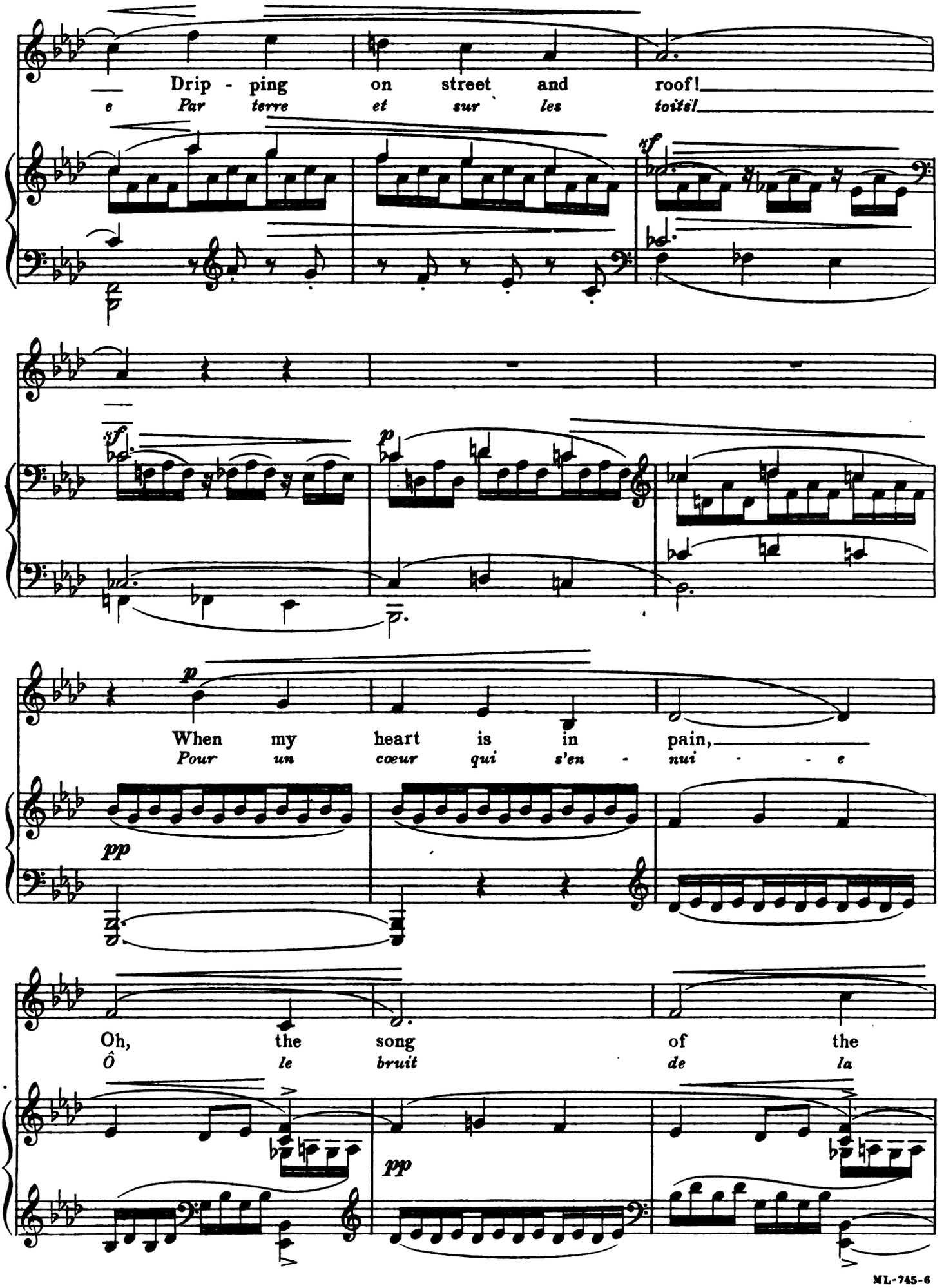
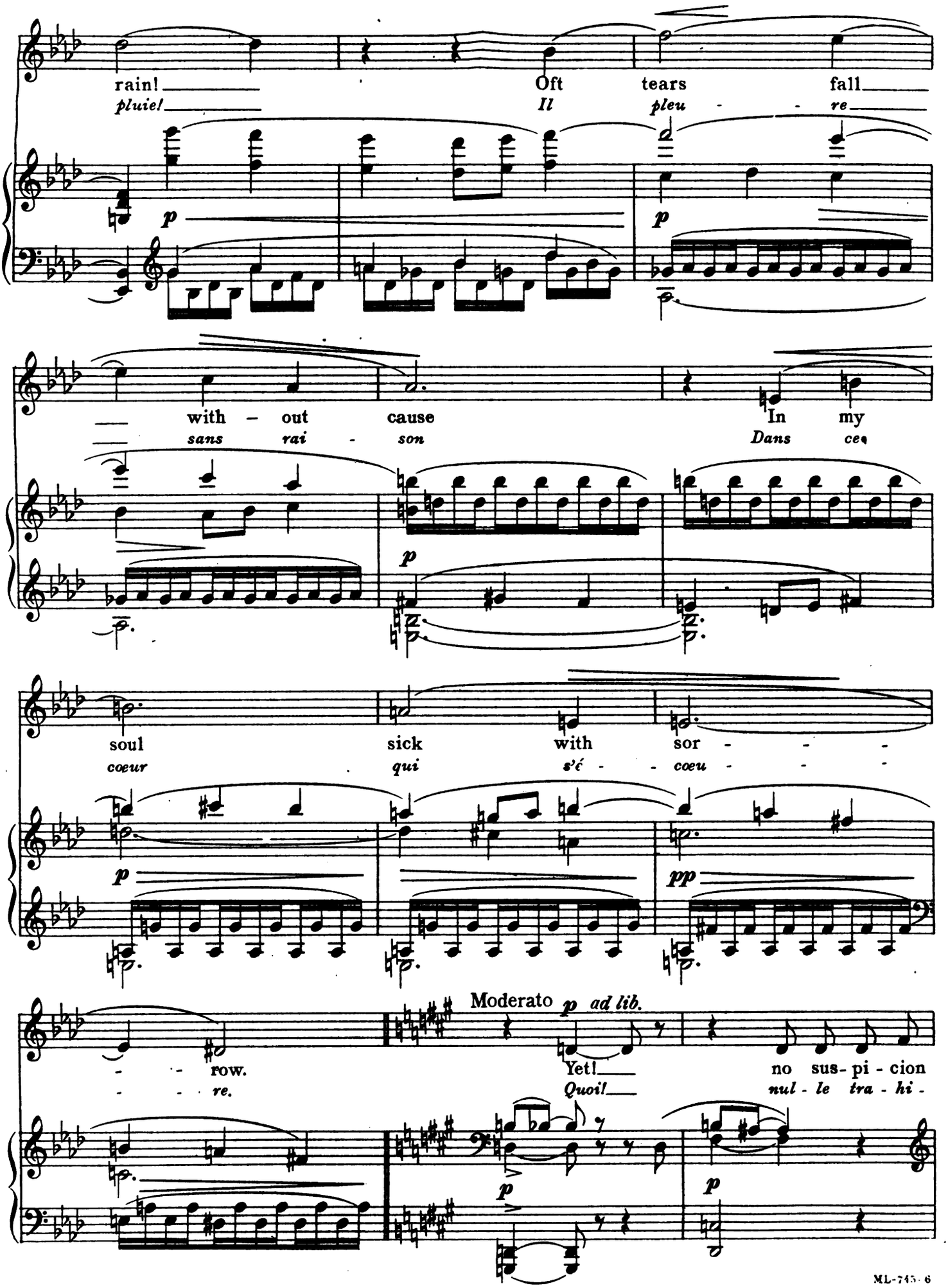
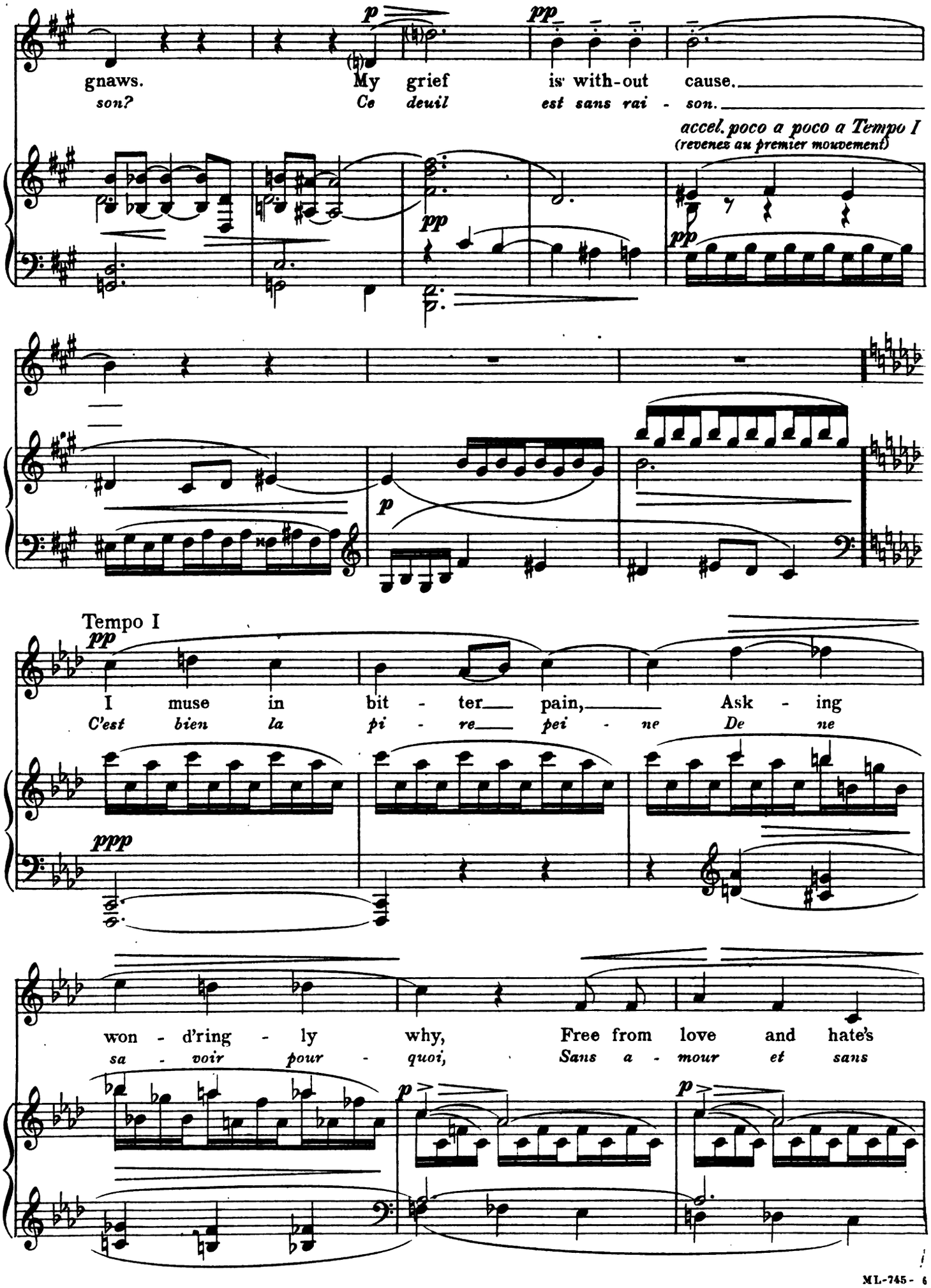
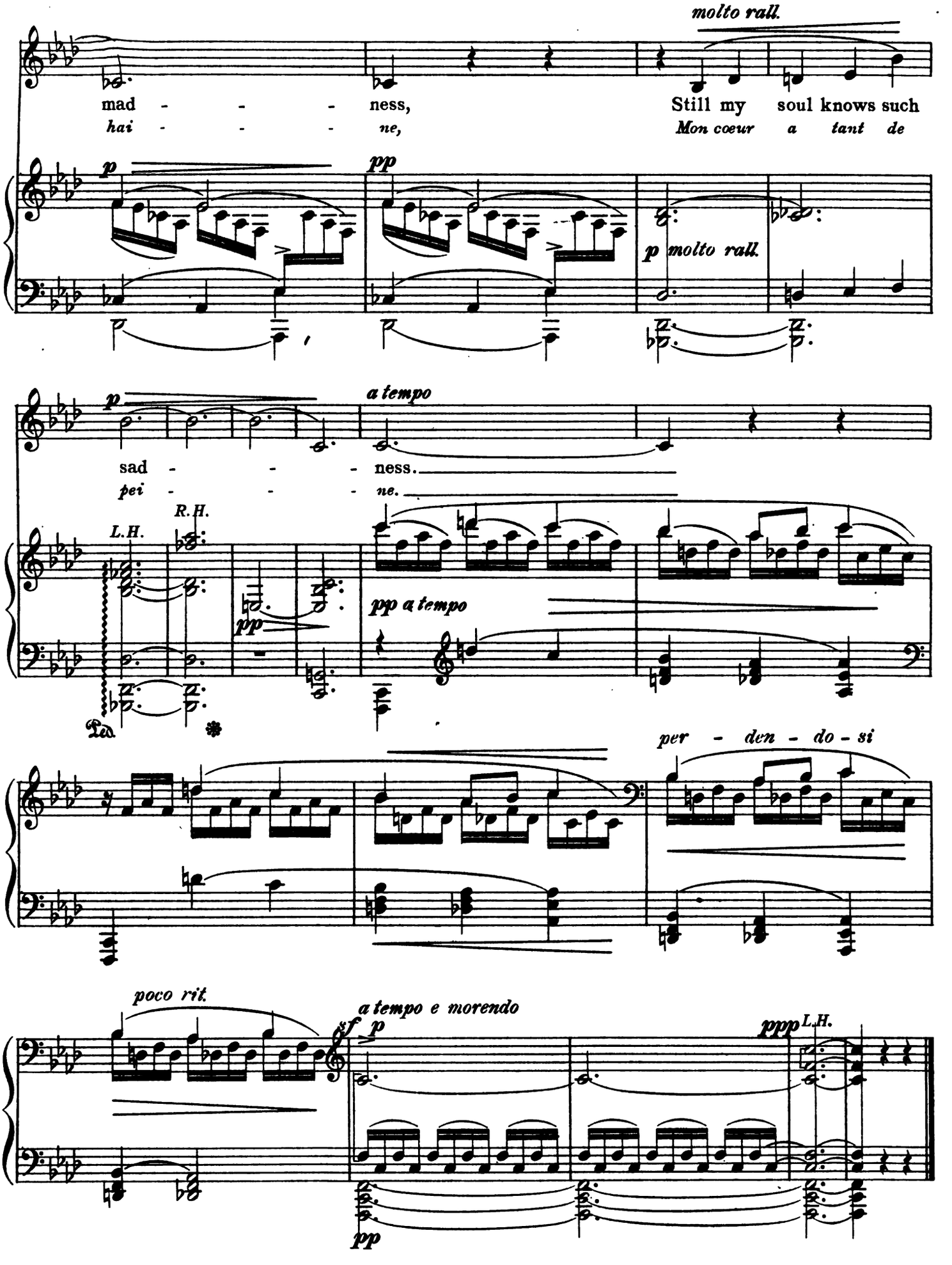
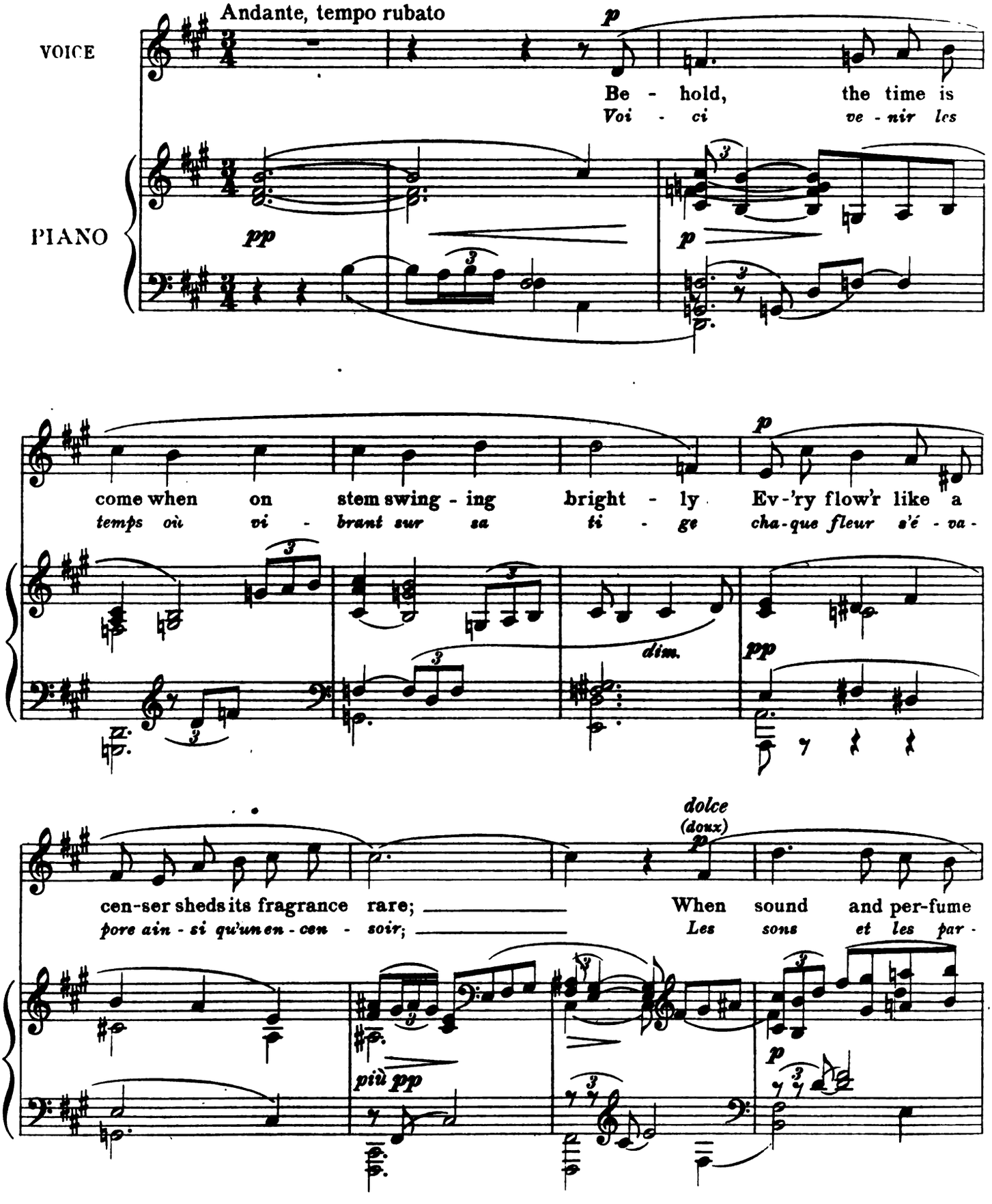

dole
gueur
Up - - - on my
Qui pé - nè - - -
p
p
p
weep - ing soul?
- - tre mon cœur?
p
pp
pp
8
p
Oh! the soft sound of rain,
Ô bruit doux de la plui -
sempre pianissimo
8
pp
pp

Drip - ping on street and roof!
e Par terre et sur les toits!
When my heart is in pain,
Pour un cœur qui s'en - nui - - e
Oh, the song of the
Ô le bruit de la

rain! Oft tears fall
pluie! Il pleu - re
p
p
with - out cause In my
sans rai - son Dans ce
p
soul sick with sor - - -
coeur qui s'é - coeu - - -
p
pp
- - row.
- - - re.
Moderato p ad lib.
Yet! no sus - pi - cion
Quoi! nul - le tra - hi -
p
p

p
pp
gnaws. My grief is with-out cause.
son? Ce deuil est sans rai - son.
accel. poco a poco a Tempo I
(revenez au premier mouvement)
pp
pp
p
Tempo I
pp
I muse in bit - ter pain, Ask - ing
C'est bien la pi - re pei - ne De ne
ppp
won - d'ring - ly why, Free from love and hate's
sa - voir pour - quoi, Sans a - mour et sans
p
p

molto rall.
mad - - - - ness,
hai - - - - ne,
Still my soul knows such
Mon coeur a tant de
p
pp
p molto rall.
p
a tempo
sad - - - - ness.
pei - - - - ne.
L.H.
R.H.
pp
pp a tempo
Ped.
per - den - do - si
poco rit.
a tempo e morendo
sf
p
ppp
L.H.
pp

EVENING HARMONY
(HARMONIE DU SOIR)

(Composed in 1889-1890)

(Original Key, B)

CHARLES BAUDELAIRE (1821-1867)
Translated by Isabella G. Parker

ACHILLE CLAUDE DEBUSSY
(1862-)

Andante, tempo rubato
VOICE
PIANO
p
Be - hold, the time is
Voi - ci ve - nir les
pp
p
come when on stem swing - ing bright - ly Ev-'ry flow'r like a
temps où vi - brant sur sa ti - ge cha-que fleur s'é - va -
dim.
pp
dolce
(doux)
p
cen-ser sheds its fragrance rare; When sound and per-fume
pore ain - si qu'un en - cen - soir; Les sons et les par -
più pp
p

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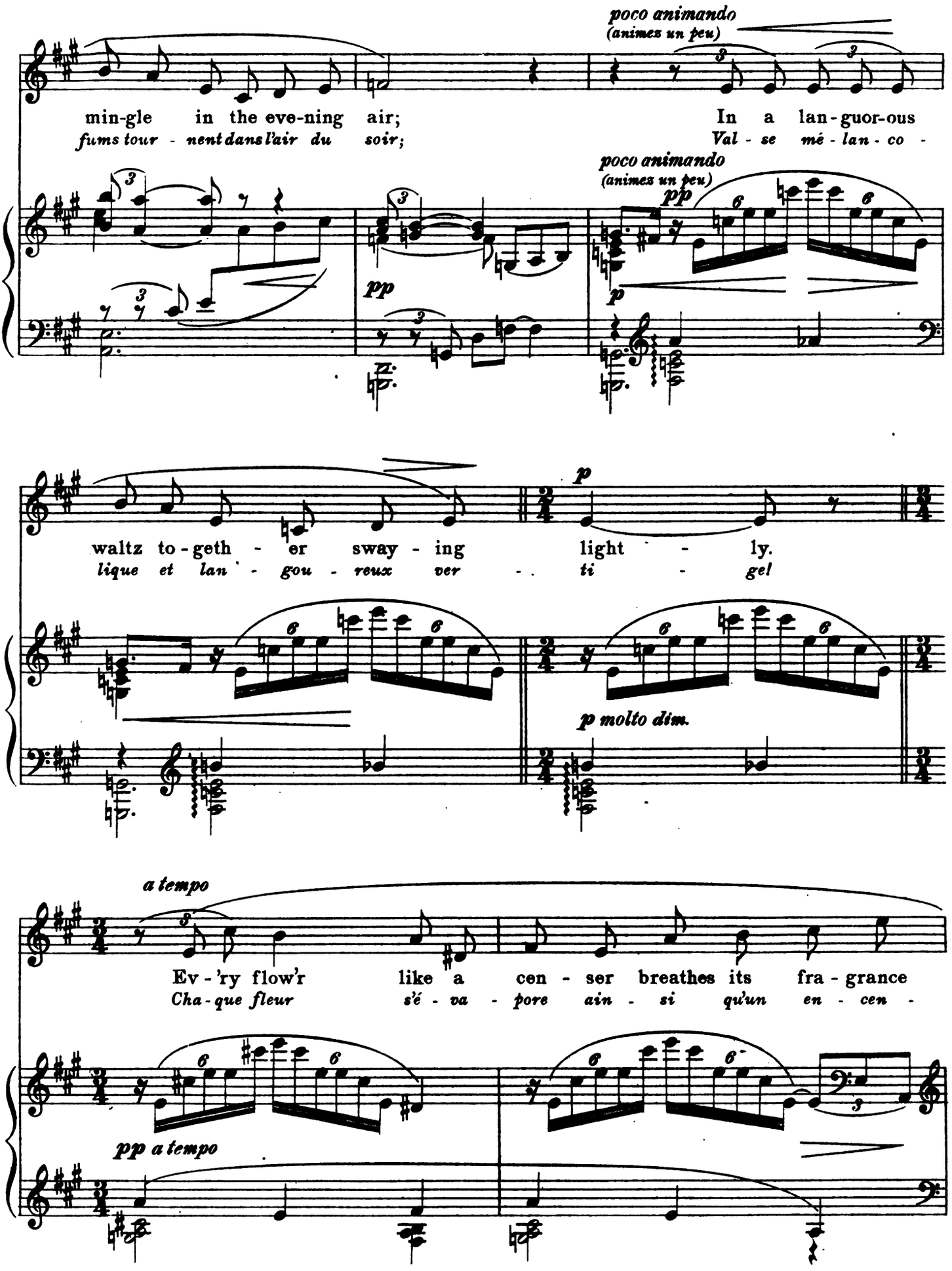
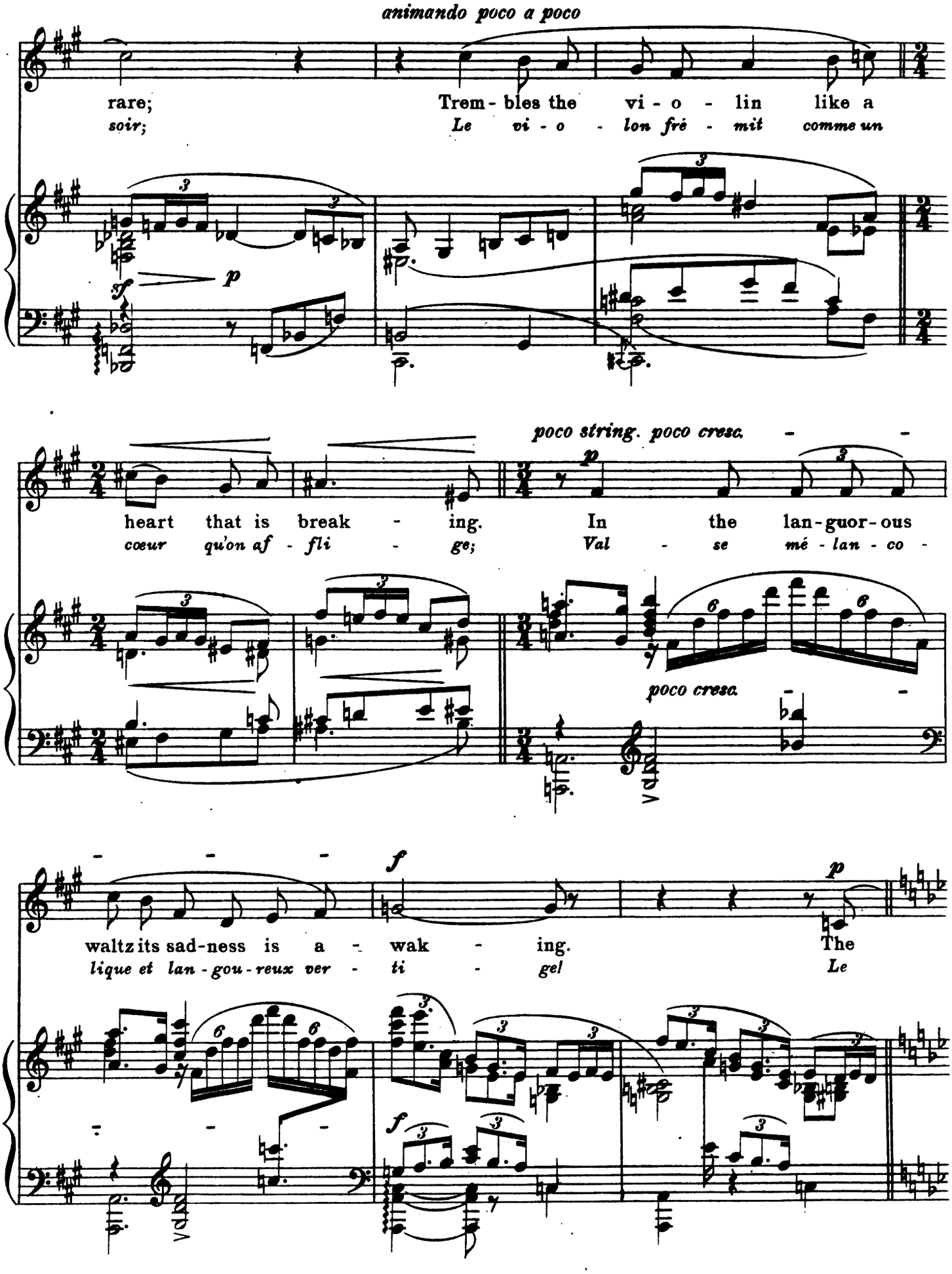
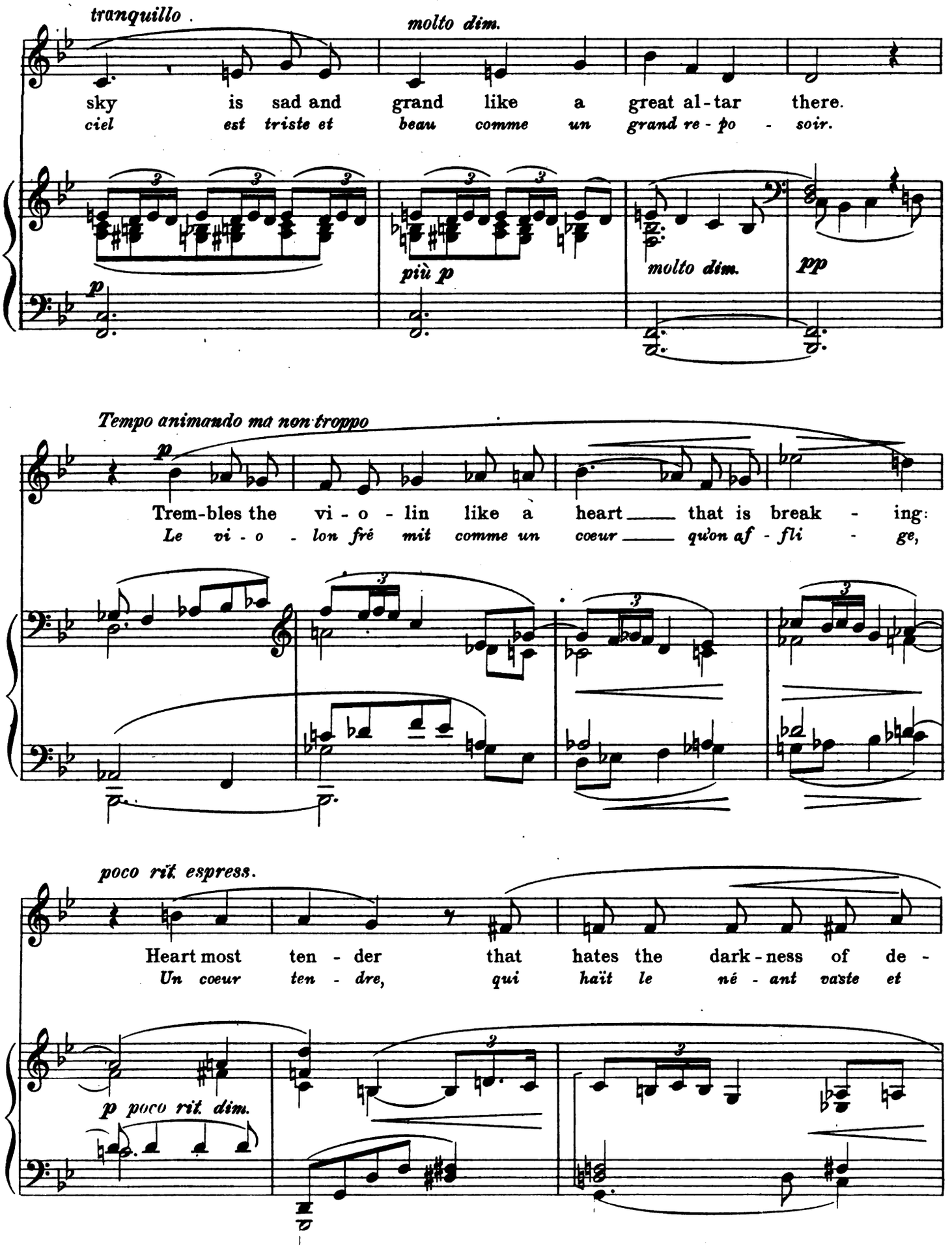
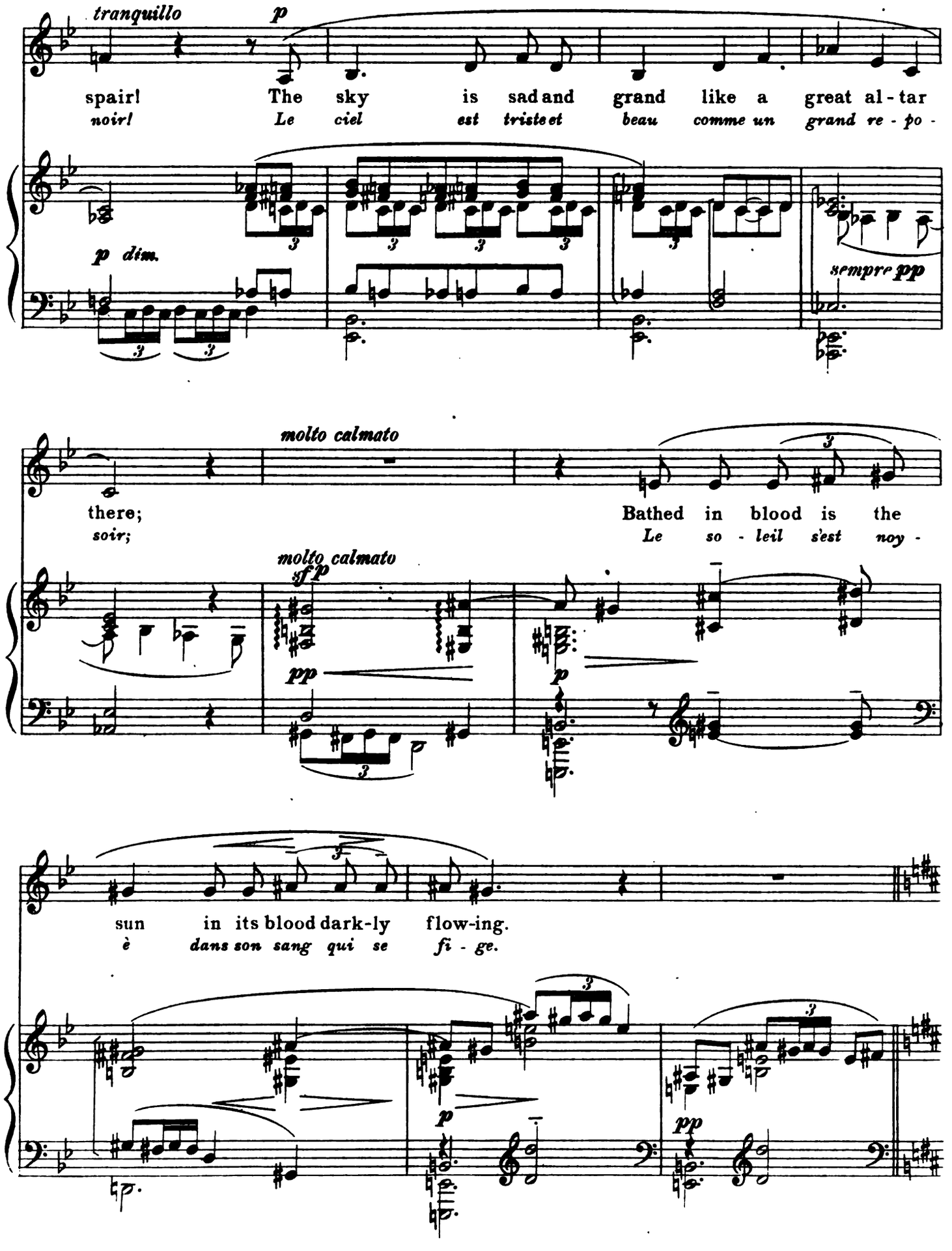
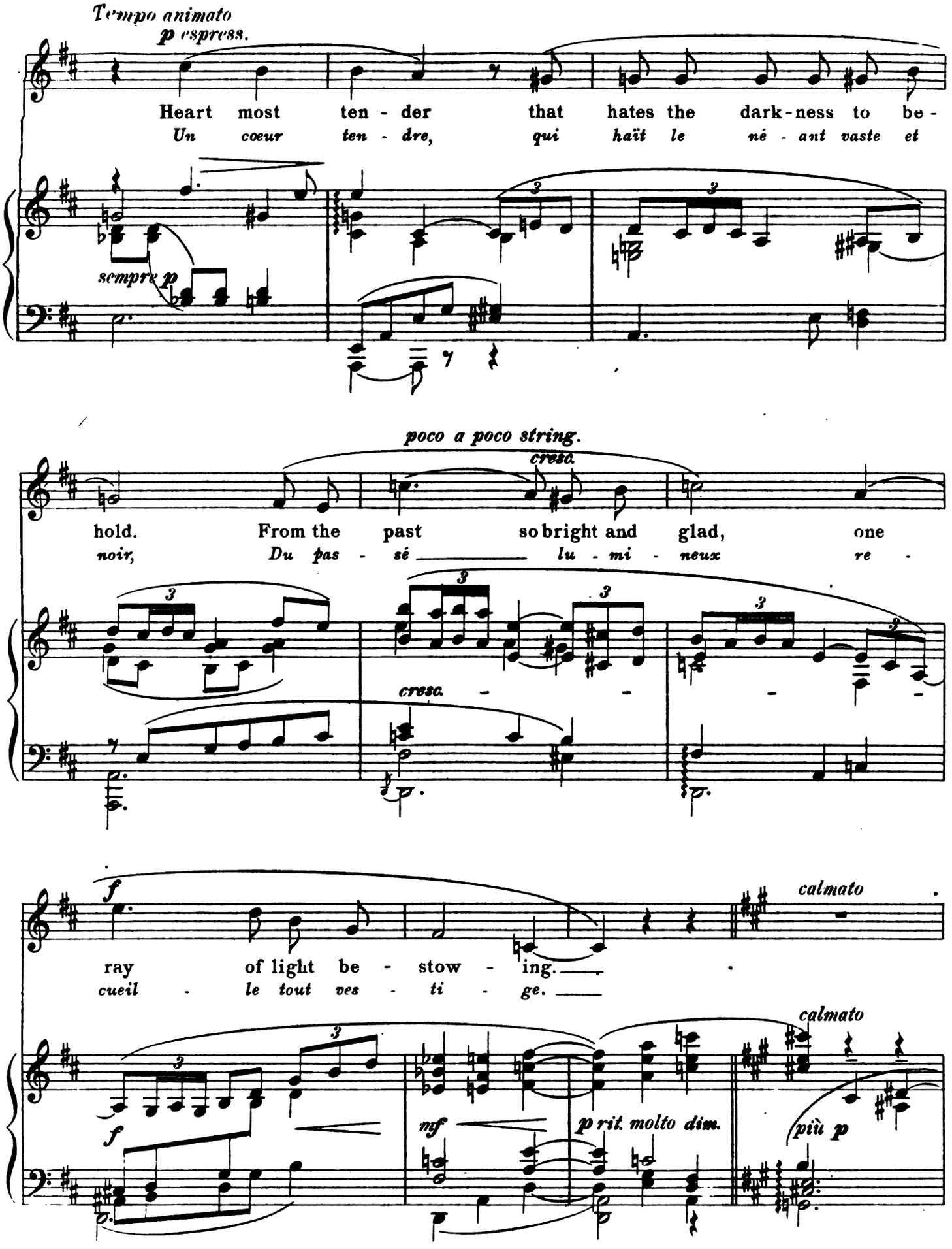
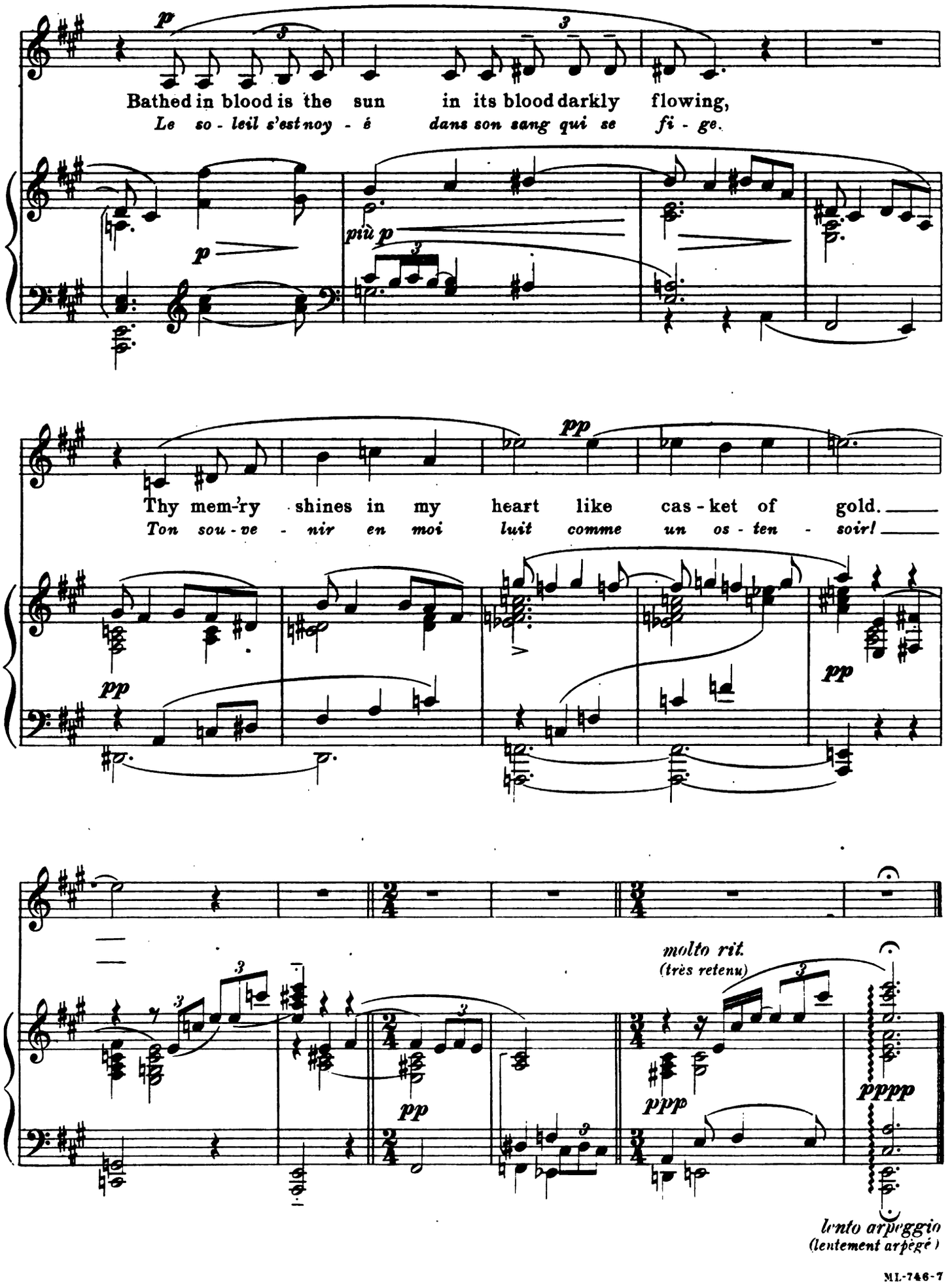
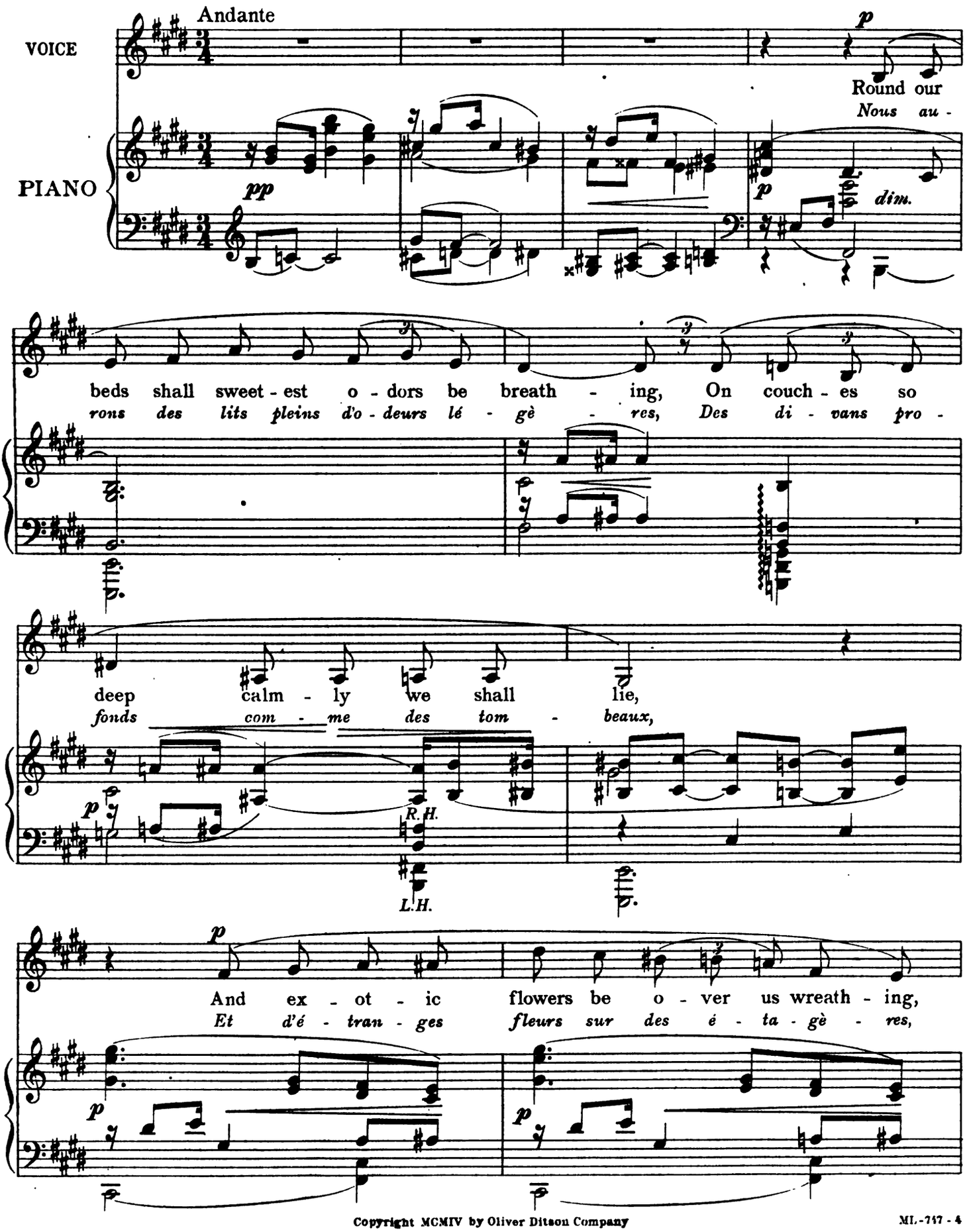

poco animando
(animez un peu)
min-gle in the eve-ning air;
fums tour - nent dans l'air du soir;
In a lan-guor-ous
Val - se mé - lan - co -
poco animando
(animez un peu)
pp
p
waltz to-geth - er sway - ing light - ly.
lique et lan - gou - reux ver - ti - gel
p molto dim.
a tempo
Ev - 'ry flow'r like a cen - ser breathes its fra - grance
Cha - que fleur s'é - va - pore ain - si qu'un en - cen -
pp a tempo

animando poco a poco
rare;
Trem - bles the vi - o - lin like a
soir;
Le vi - o - lon fré - mit comme un
sf
p
poco string. poco cresc.
heart that is break - ing.
In the lan-guor-ous
cœur qu'on af - fli - ge;
Val - se mé - lan - co -
poco cresc.
f
p
waltz its sad-ness is a - wak - ing.
The
lique et lan - gou - reux ver - ti - gel
Le
f

tranquillo .
molto dim.
sky is sad and grand like a great al-tar there.
ciel est triste et beau comme un grand re-po-soir.
più p
molto dim.
pp
Tempo animando ma non troppo
Trem-bles the vi-o-lin like a heart that is break-ing:
Le vi-o-lon fré mit comme un coeur qu'on af-fli-ge,
poco rit. espress.
Heart most ten-der that hates the dark-ness of de-
Un coeur ten-dre, qui haït le né-ant vaste et
p poco rit. dim.

tranquillo
p
spair! The sky is sad and grand like a great al-tar
noir! Le ciel est triste et beau comme un grand re-po-
p dim.
sempre pp
molto calmato
there; Bathed in blood is the
soir; Le so-leil s'est noy-
molto calmato
sf p
pp
p
sun in its blood dark-ly flow-ing.
è dans son sang qui se fi-ge.
p
pp

Tempo animato
p espress.
Heart most ten - der that hates the dark-ness to be -
Un coeur ten - dre, qui haït le né - ant vaste et
sempre p
poco a poco string.
cresc.
hold. From the past so bright and glad, one
noir, Du pas - sé lu - mi - neux re -
cresc.
f
ray of light be - stow - ing.
cueil - le tout ves - ti - ge.
calmato
calmato
f
mf
p rit. molto dim.
più p

p
Bathed in blood is the sun in its blood darkly flowing,
Le so - leil s'est noy - é dans son sang qui se fi - ge.
più p
p
pp
Thy mem-ry shines in my heart like cas - ket of gold.
Ton sou - ve - nir en moi luit comme un os - ten - soir!
pp
pp
molto rit.
(très retenu)
pp
ppp
pppp
lento arpeggio
(lentement arpégé)

THE DEATH OF LOVERS
(LA MORT DES AMANTS)

(Published in 1890)

CHARLES BAUDELAIRE (1821-1867)
Translated by Isabella G. Parker

(Original Key, Gb)

ACHILLE CLAUDE DEBUSSY
(1862-)

Andante
VOICE
PIANO
pp
p
dim.
Round our
Nous au -
beds shall sweet - est o - dors be breath - ing, On couch - es so
rons des lits pleins d'o - deurs lé - gè - res, Des di - vans pro -
deep calm - ly we shall lie,
fonds com - me des tom - beaux,
R.H.
L.H.
And ex - ot - ic flowers be o - ver us wreath - ing,
Et d'é - tran - ges fleurs sur des é - ta - gè - res,

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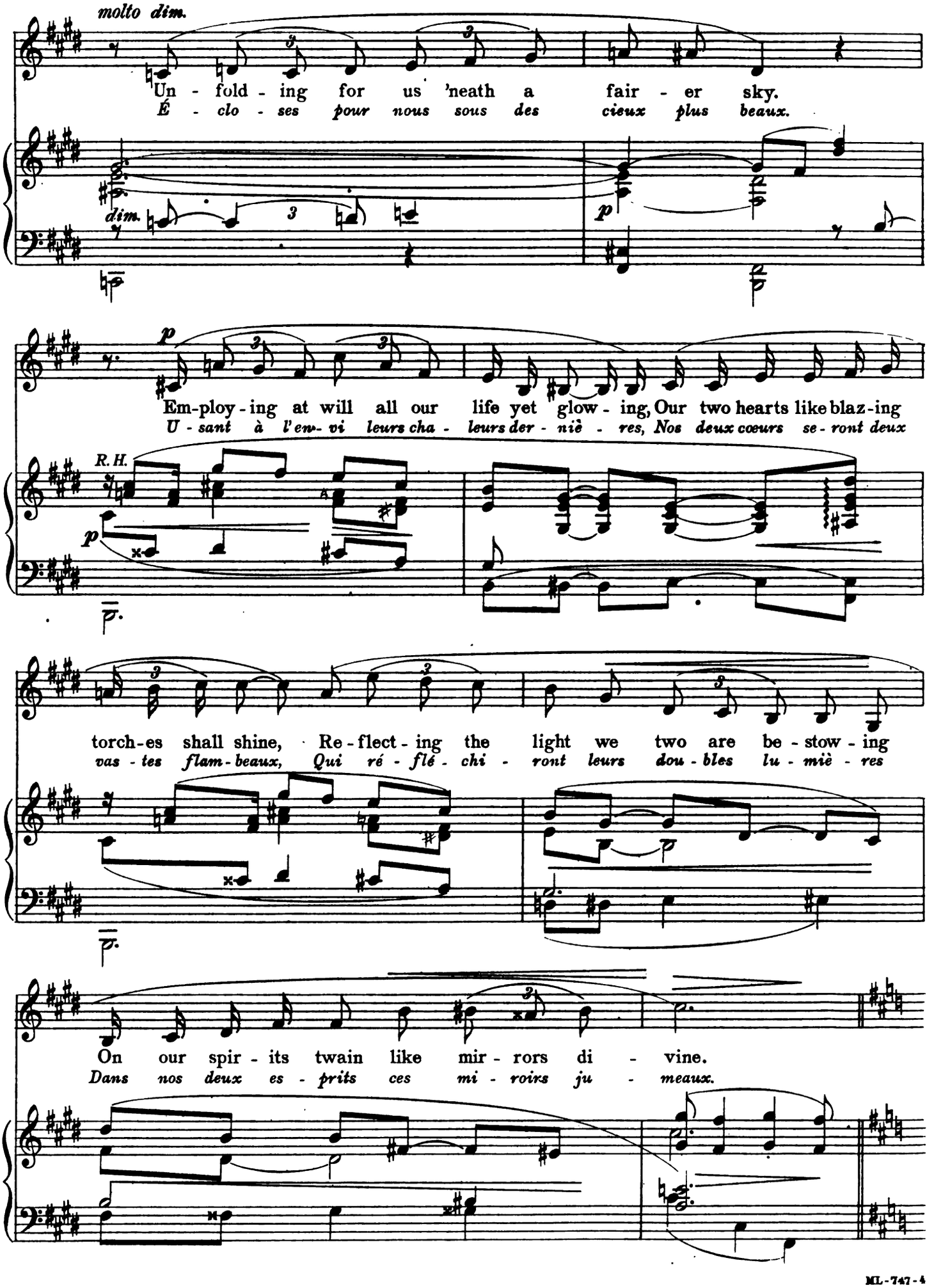
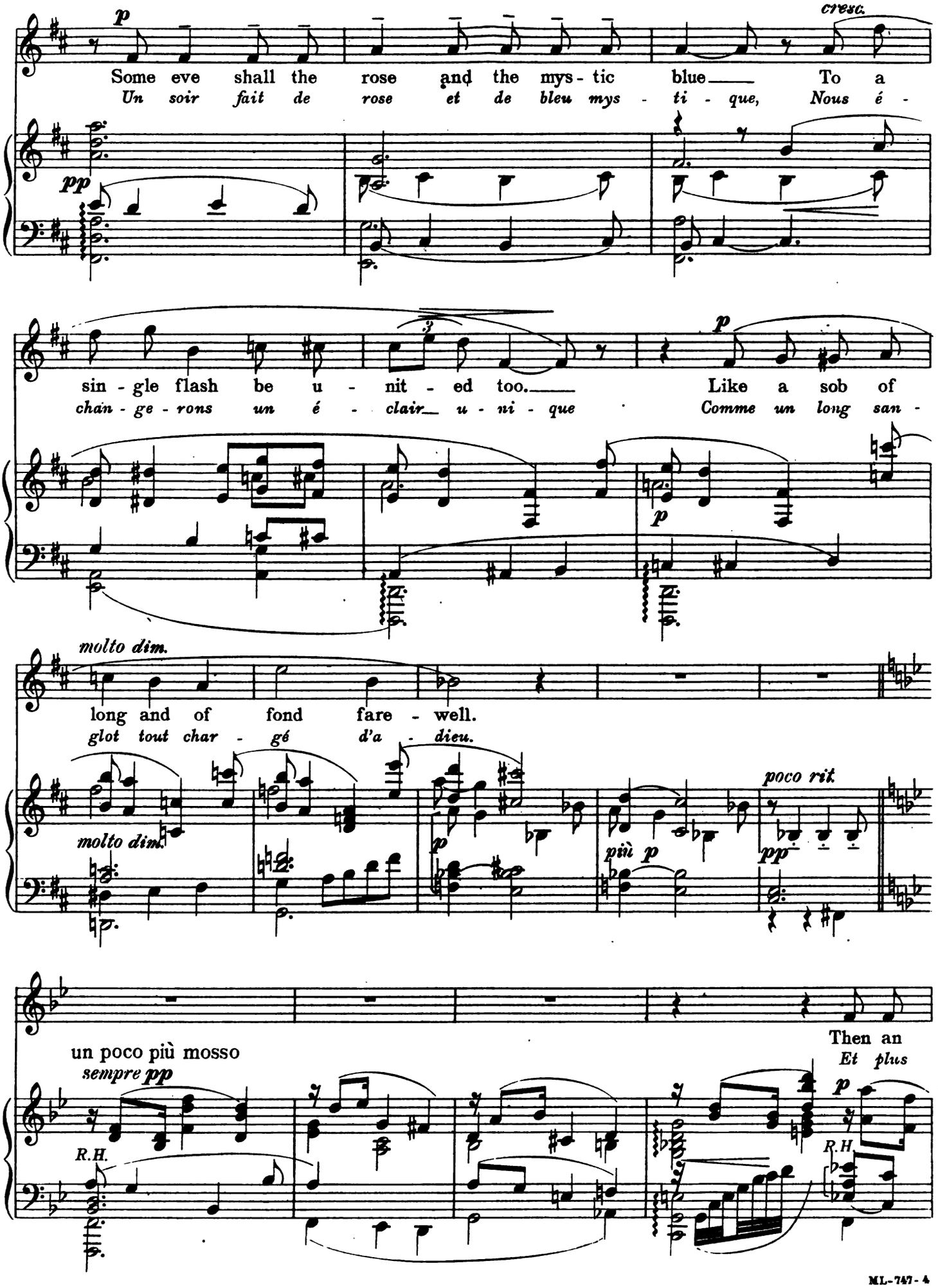
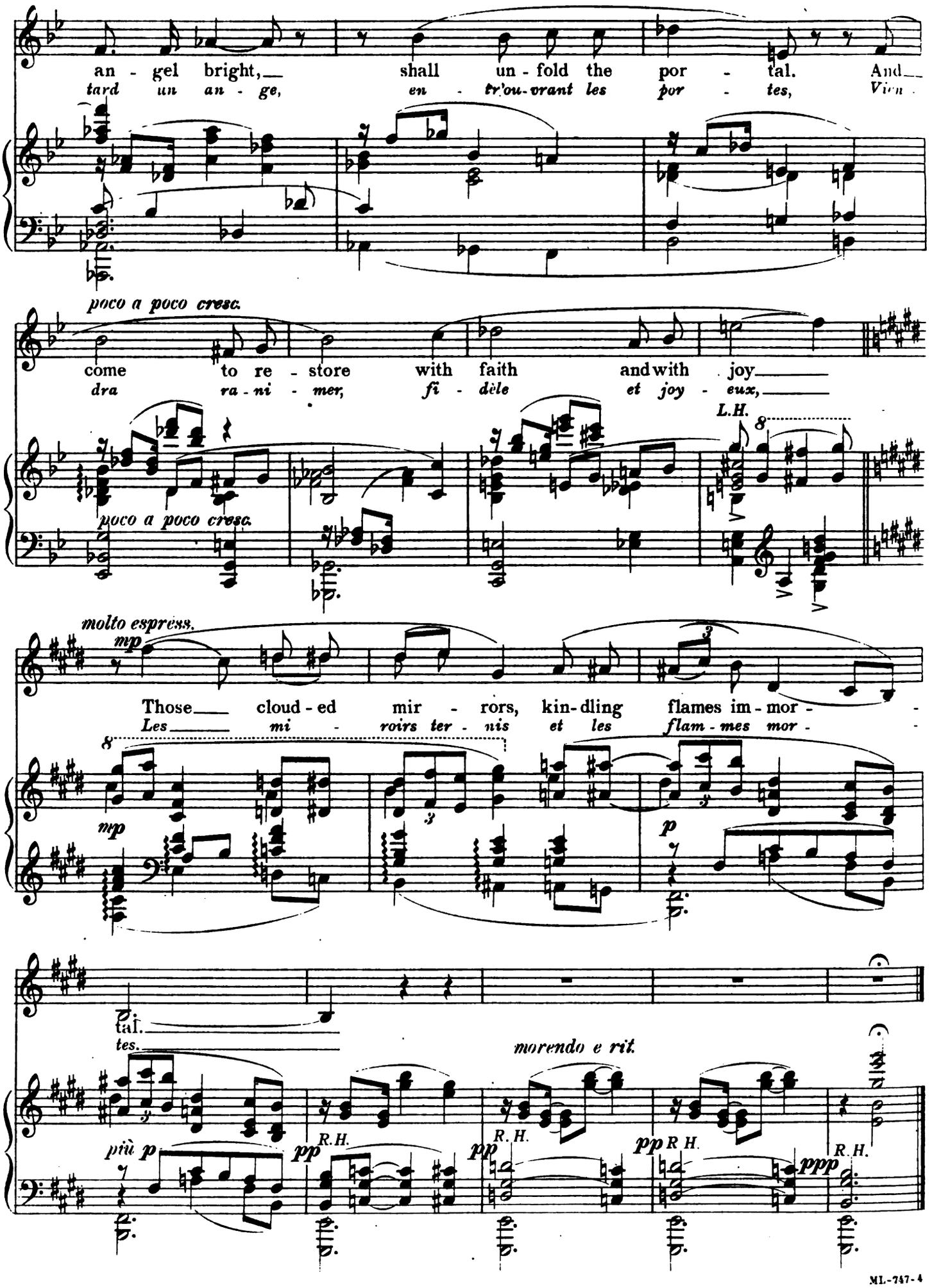

molto dim.
Un - fold - ing for us 'neath a fair - er sky.
É - clo - ses pour nous sous des cieux plus beaux.
dim.
p
Em-ploy - ing at will all our life yet glow - ing, Our two hearts like blaz - ing
U - sant à l'en- vi leurs cha - leurs der - niè - res, Nos deux cœurs se - ront deux
R.H.
torch-es shall shine, Re - flect - ing the light we two are be - stow - ing
vas - tes flam - beaux, Qui ré - flé - chi - ront leurs dou - bles lu - miè - res
On our spir - its twain like mir - rors di - vine.
Dans nos deux es - prits ces mi - roirs ju - meaux.

p
cresc.
Some eve shall the rose and the mys - tic blue To a
Un soir fait de rose et de bleu mys - ti - que, Nous é -
pp
sin - gle flash be u - nit - ed too. Like a sob of
chan - ge - rons un é - clair u - ni - que Comme un long san -
molto dim.
long and of fond fare - well.
glot tout char - gé d'a - dieu.
molto dim.
poco rit.
più p
un poco più mosso
sempre pp
Then an
Et plus
R.H.
R.H.

an - gel bright, shall un - fold the por - tal. And
tard un an - ge, en - tr'ou-vrant les por - tes, Vien -
poco a poco cresc.
come to re - store with faith and with joy
dra ra - ni - mer, fi - dèle et joy - eux,
L.H.
poco a poco cresc.
molto espress.
mp
Those cloud - ed mir - rors, kin - dling flames im - mor -
Les mi - roirs ter - nis et les flam - mes mor -
mp
p
tal.
tes.
morendo e rit.
più p
pp
R.H.
pp
R.H.
pp
R.H.
ppp
R.H.

ROMANCE

(Composed in 1880)

(Original Key, D)

PAUL BOURGET (1852-)
Translated by Isabella G. Parker

ACHILLE CLAUDE DEBUSSY
(1862-)

Moderato

VOICE

PIANO

p

Soul of light-est breath, soft - ly
L'âme é - va - po - rée et souf -

sail - ing, Soul so gen - tle, per - fume ex - hal - ing Of lil - y fair,
fran - te, L'a - me dou - ce, l'âme o - do - ran - te Des lis di - vins

p

p

the pre-cious dower Of thy dear thought, a gar-den gay,—
que j'ai cueil - lis Dans le jar - din de ta pen - sée,

mf dim.

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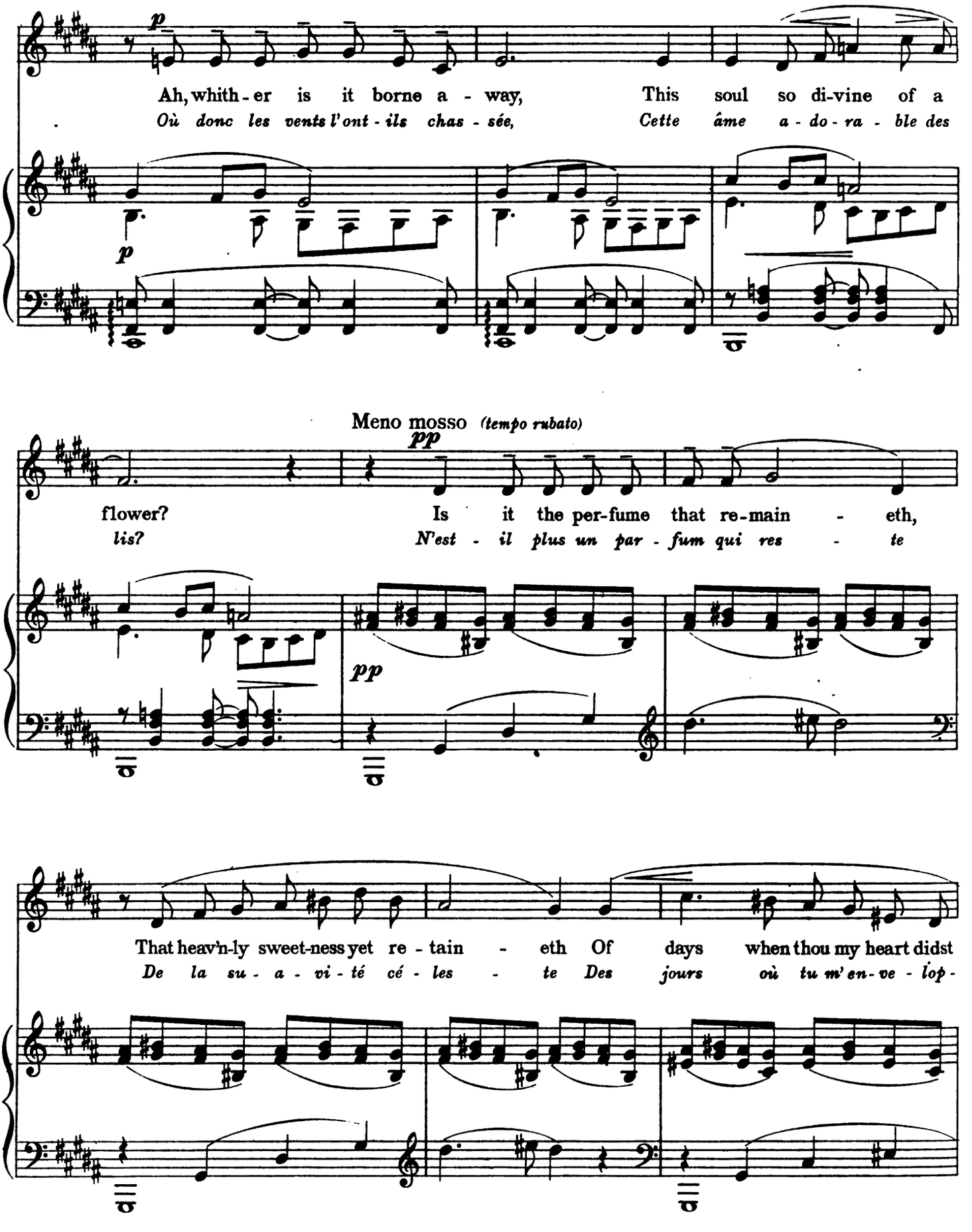
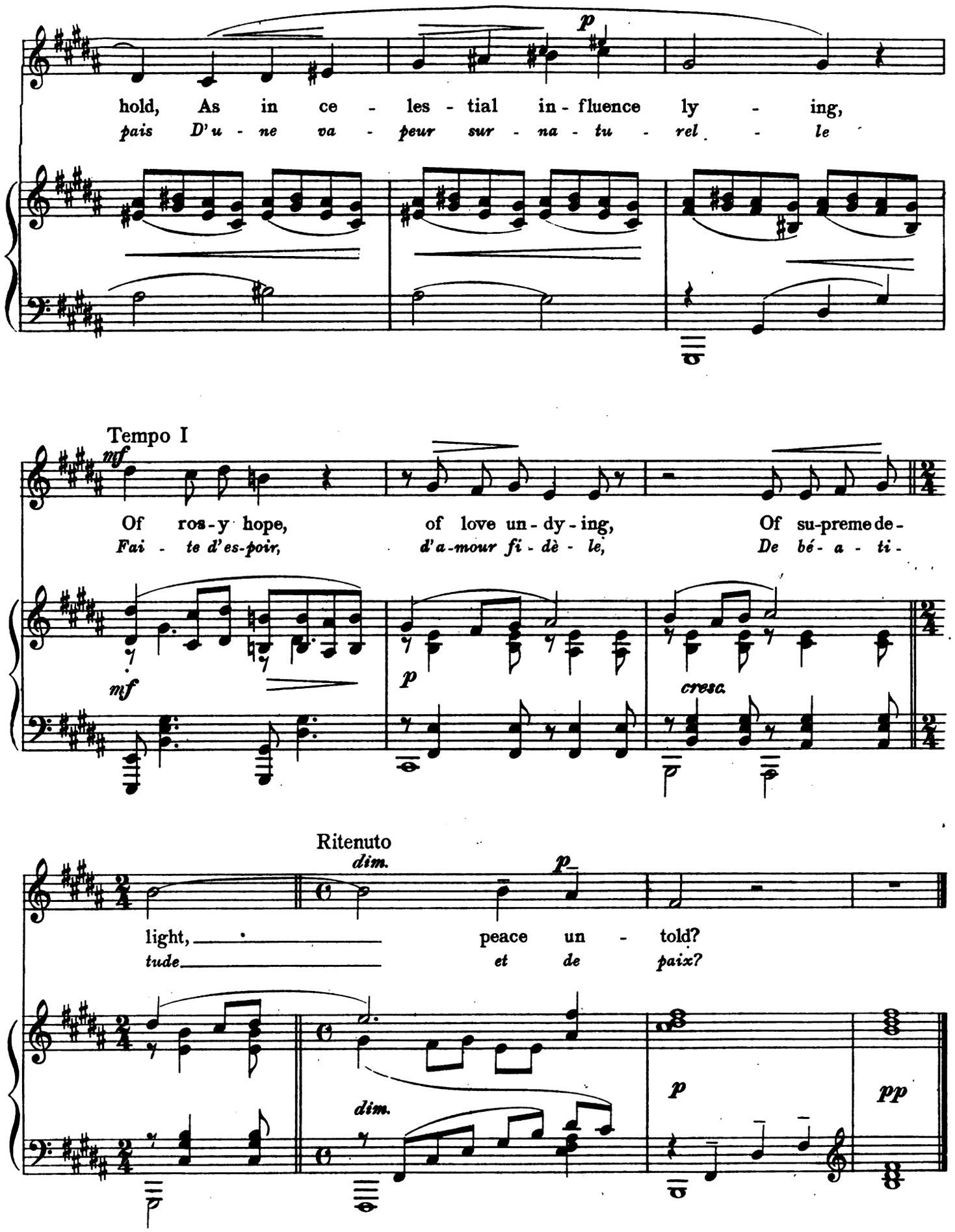

p
Ah, whith - er is it borne a - way, This soul so di-vine of a
Où donc les vents l'ont - ils chas - sée, Cette âme a - do - ra - ble des
p
Meno mosso (tempo rubato)
pp
flower? Is it the per-fume that re-main - eth,
lis? N'est - il plus un par - fum qui res - te
pp
That heav'n-ly sweet-ness yet re - tain - eth Of days when thou my heart didst
De la su - a - vi - té cé - les - te Des jours où tu m' en - ve - lop -

p
hold, As in ce - les - tial in - fluence ly - ing,
pais D'u - ne va - peur sur - na - tu - rel - le
Tempo I
mf
Of ros - y hope, of love un - dy - ing, Of su-preme de -
Fai - te d'es-poir, d'a-mour fi - dè - le, De bé - a - ti -
mf
p
cresc.
Ritenuto
dim.
p
light, peace un - told?
tude et de paix?
p
pp
dim.

THE SHADOW OF TREES
(L'OMBRE DES ARBRES)
ARIETTE No 3

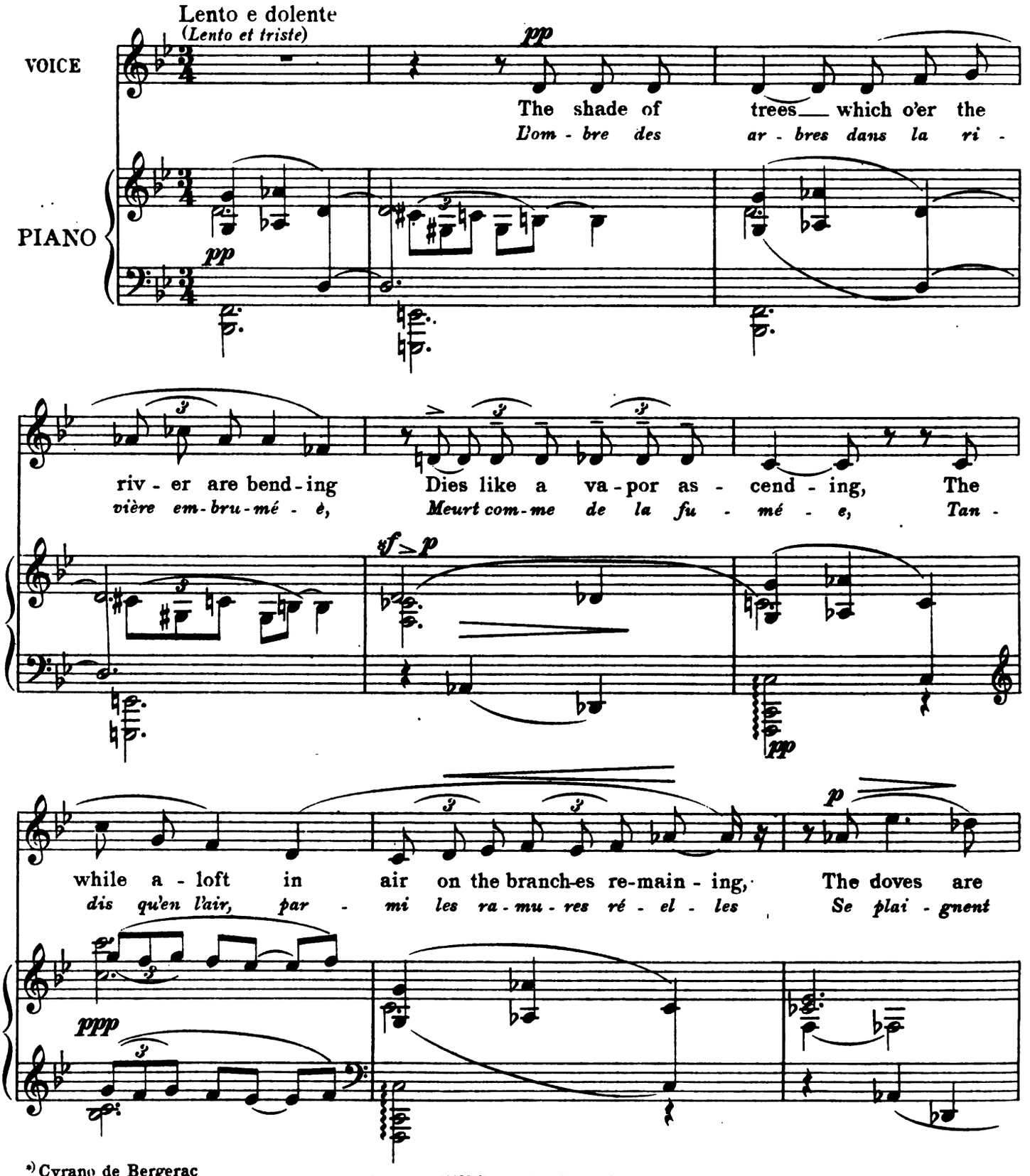
(Original Key, C♯)

Le rossignol qui du haut d'une branche se regarde dedans, croit être tombé dans la riviere. Il est au sommet d'un chêne et toutefois il a peur de se noyer. *)

The nightingale, that, high up in the branches, sees his image reflected, believes he has fallen into the river. He is at the top of an oak, yet fears lest he should drown. *)

PAUL VERLAINE (1844-1896)
Translated by Isabella G. Parker

ACHILLE CLAUDE DEBUSSY
(1862-)


Lento e dolente
(Lento et triste)
VOICE
PIANO
pp
The shade of trees which o'er the
L'om - bre des ar - bres dans la ri -
riv - er are bend - ing
vière em - bru - mé - e,
Dies like a va - por as - cend - ing,
Meurt com - me de la fu - mé - e,
The
Tan -
sf > p
while a - loft in air on the branch-es re-main - ing,
dis qu'en l'air, par - mi les ra - mu - res ré - el - les
The doves are
Se plai - gnent
ppp

*) Cyrano de Bergerac

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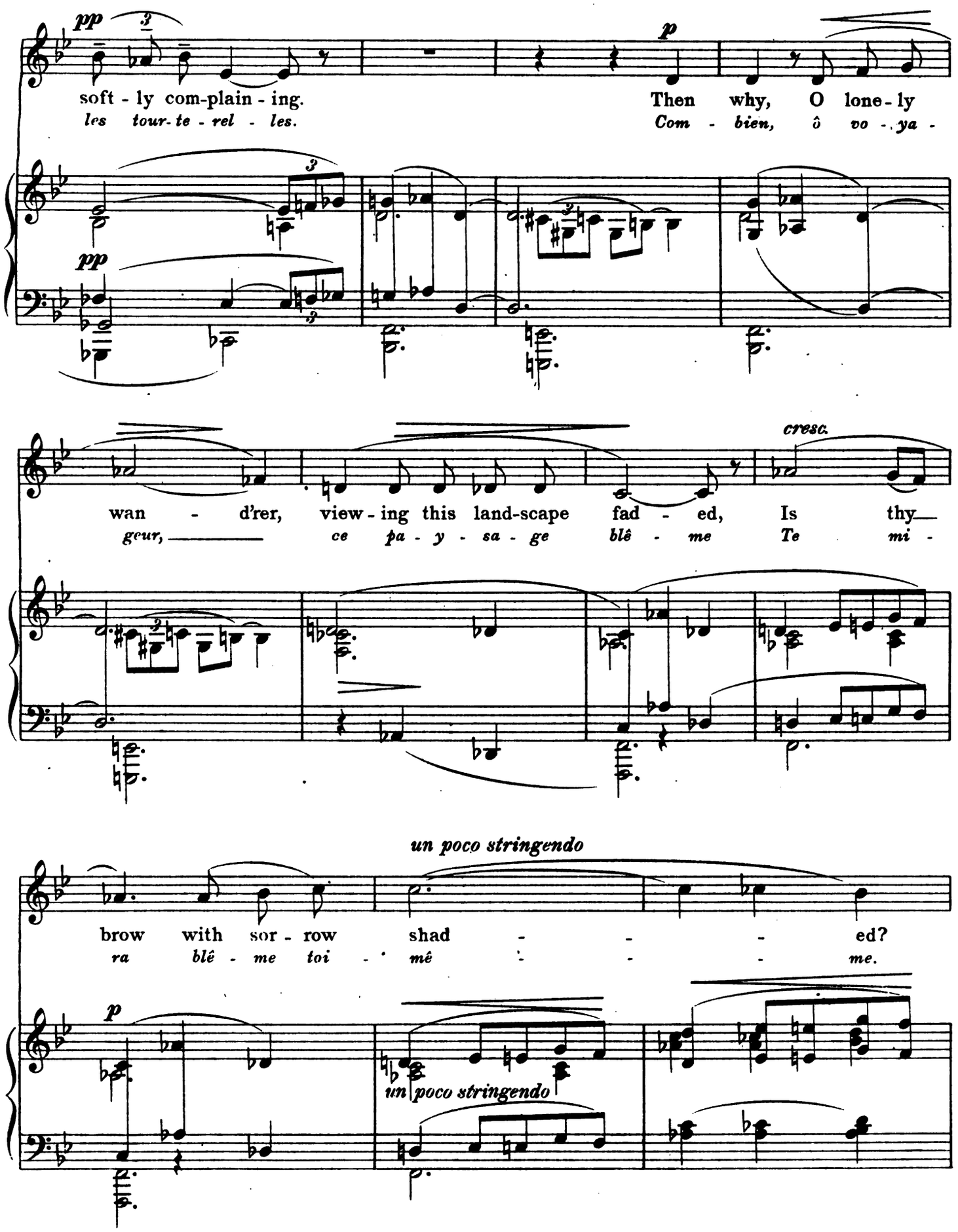
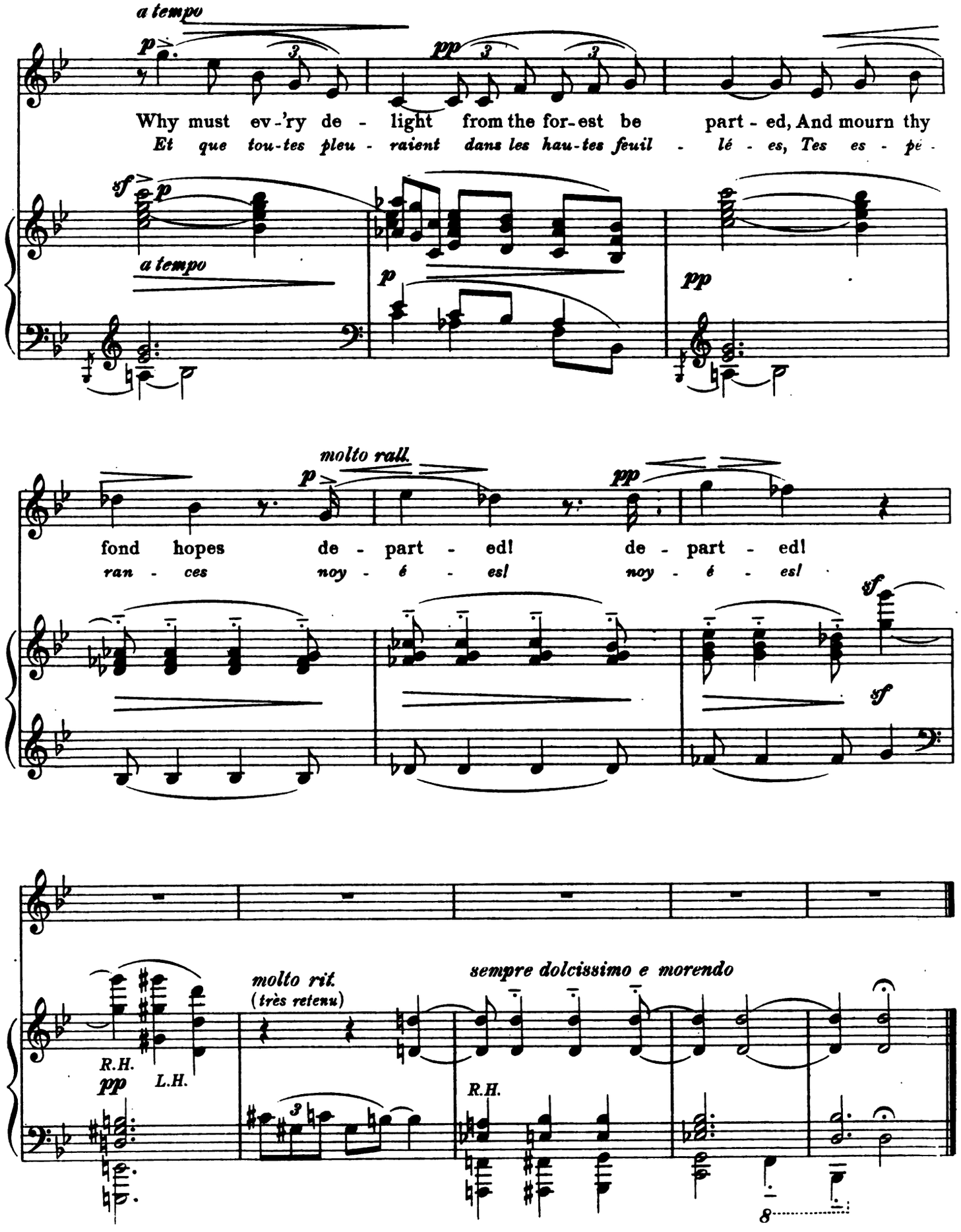

pp
soft - ly com-plain - ing.
les tour-te - rel - les.
p
Then why, O lone - ly
Com - bien, ô vo - ya -
pp
wan - d'rer, view - ing this land-scape fad - ed, Is thy—
geur, ce pa - y - sa - ge blê - me Te mi -
cresc.
un poco stringendo
brow with sor - row shad - - - ed?
ra blê - me toi - mê - - - me.
p
un poco stringendo

a tempo
Why must ev-'ry de - light from the for-est be part - ed, And mourn thy
Et que tou-tes pleu - raient dans les hau-tes feuil - lé - es, Tes es - pé -
a tempo
molto rall.
fond hopes de - part - ed! de - part - ed!
ran - ces noy - é - es! noy - é - es!
molto rit.
(très retenu)
sempre dolcissimo e morendo
R.H.
L.H.
R.H.

THE MAIDS OF CADIZ
(LES FILLES DE CADIX)

ALFRED DE MUSSET (1810-1857)
Translated by Arthur Westbrook

LÉO DELIBES
(1836-1891)

Allegretto con moto

PIANO

p una corda e staccato

mf

Three youths and maid - ens,
Nous ve - nions de voir

tre corde

cresc.

f *p*

we did go To see the bulls a - fight - - -
le tau - reau, *Trois gar - cons, trois fil - let* - - -

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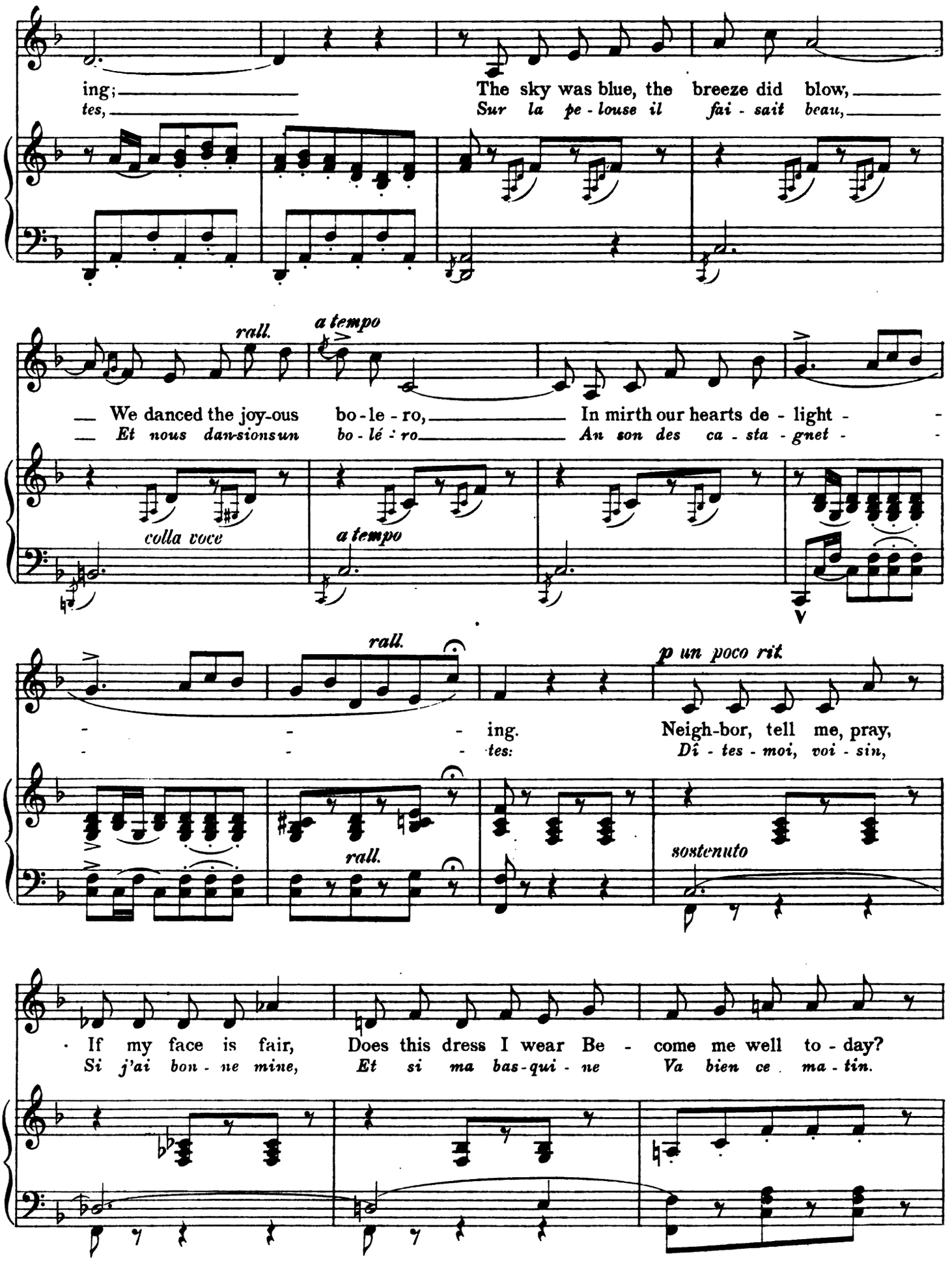
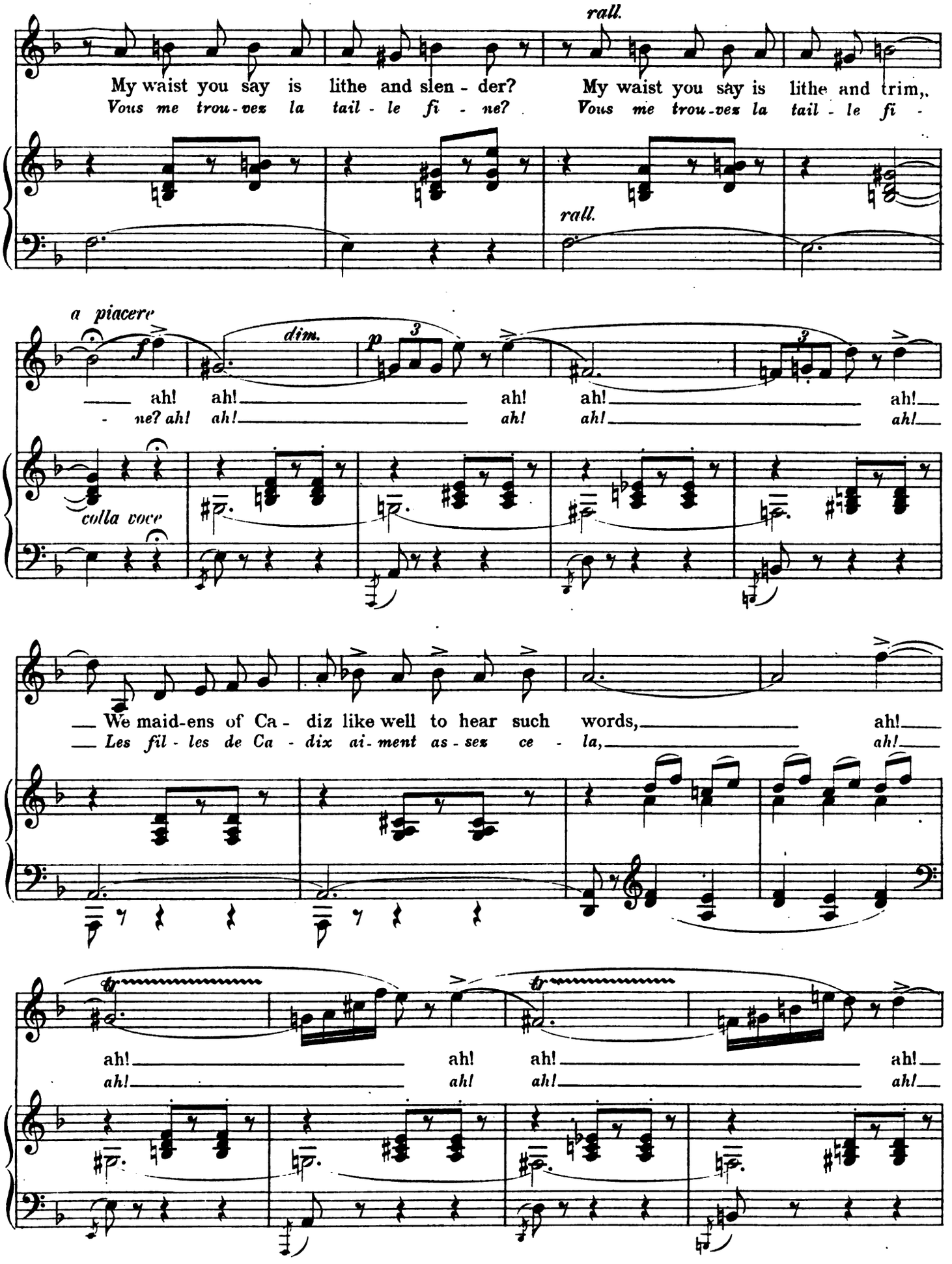
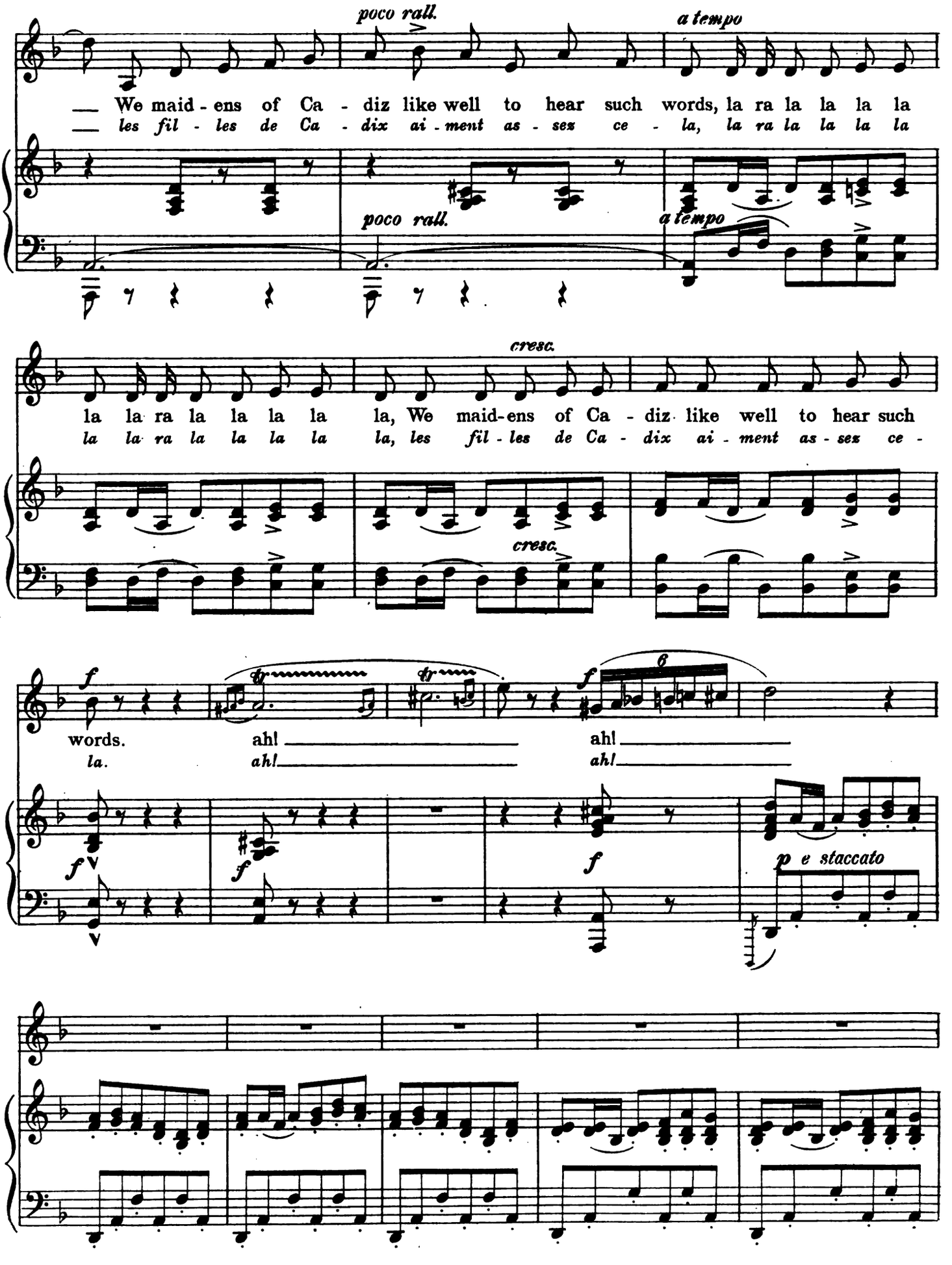
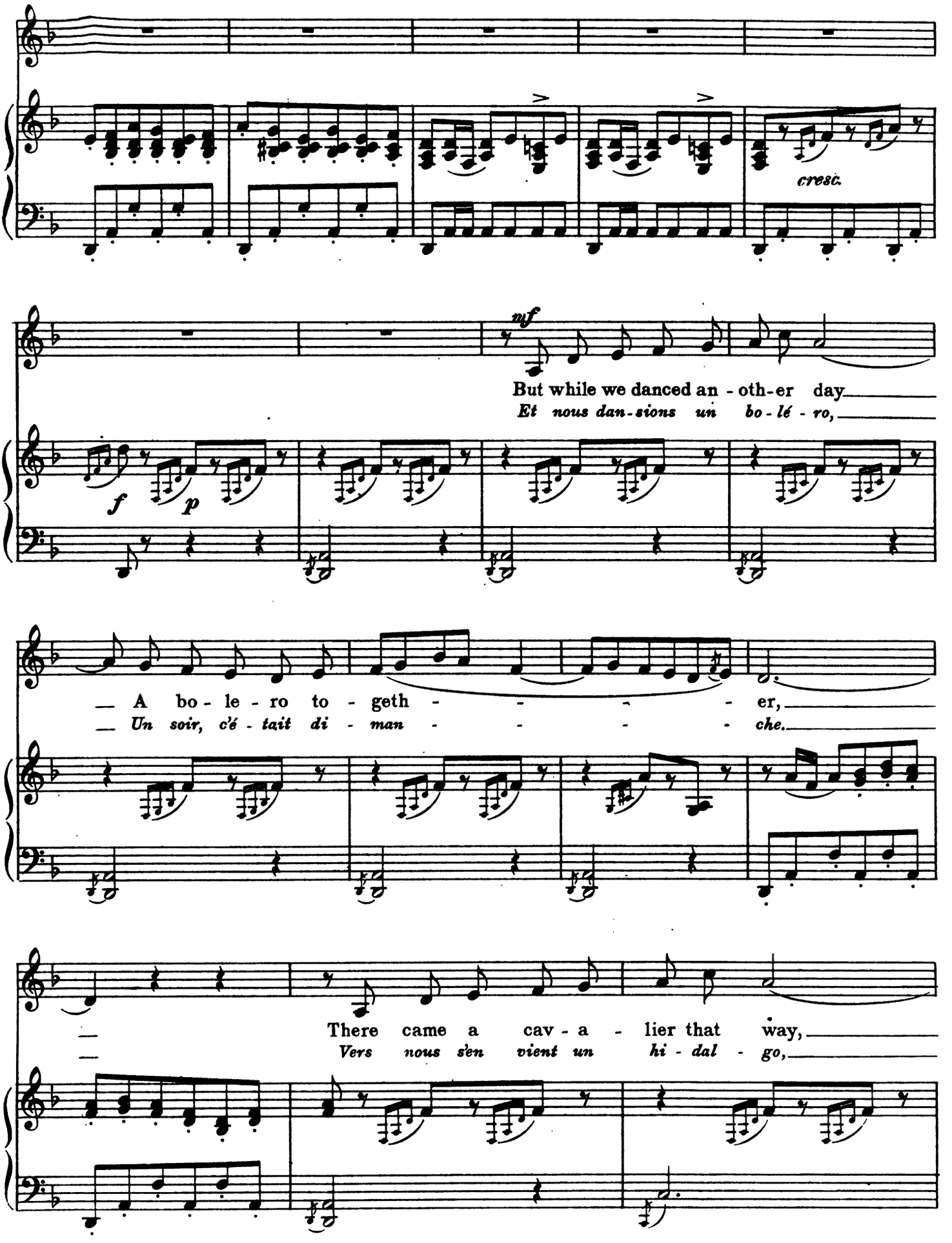
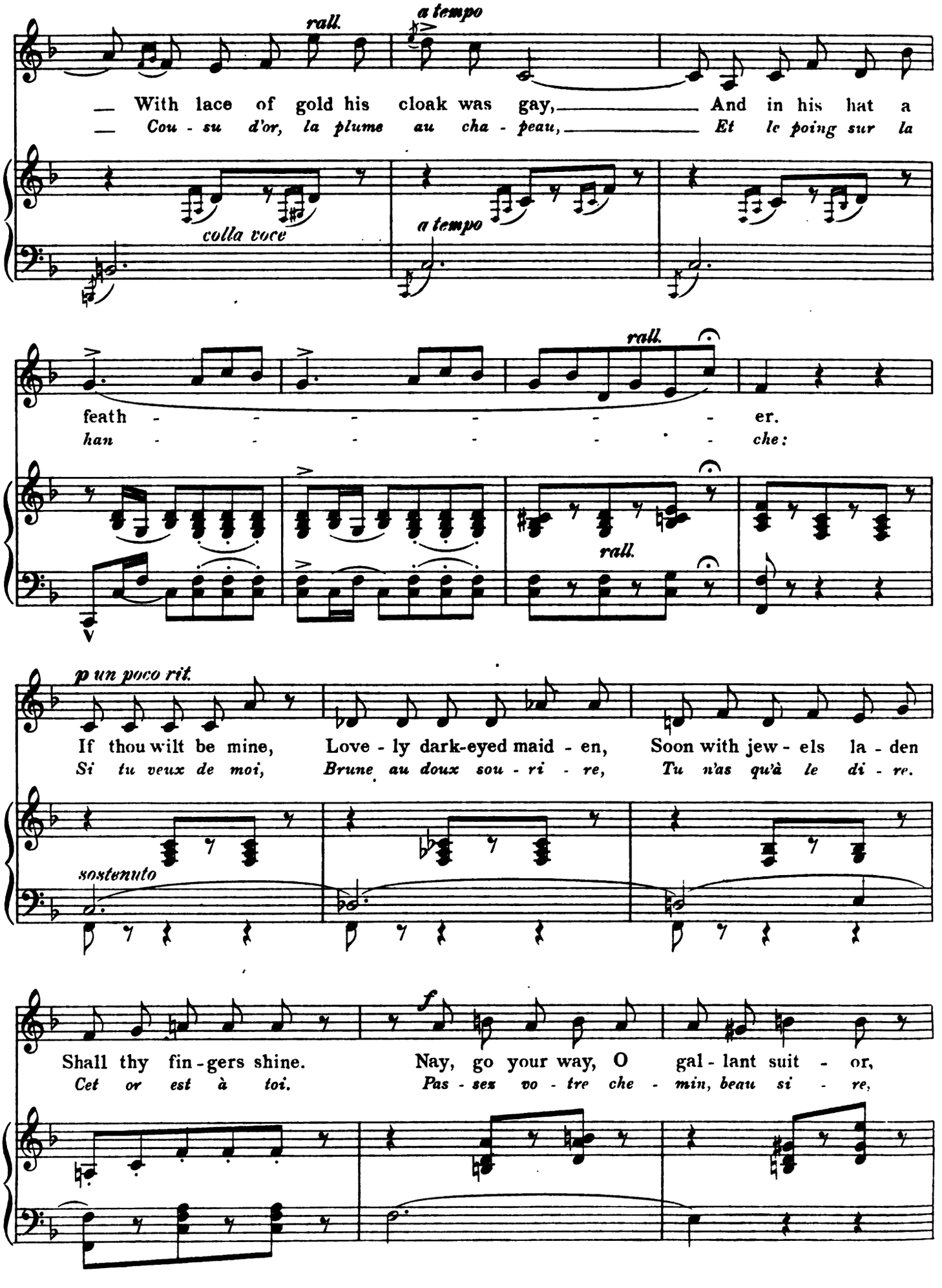
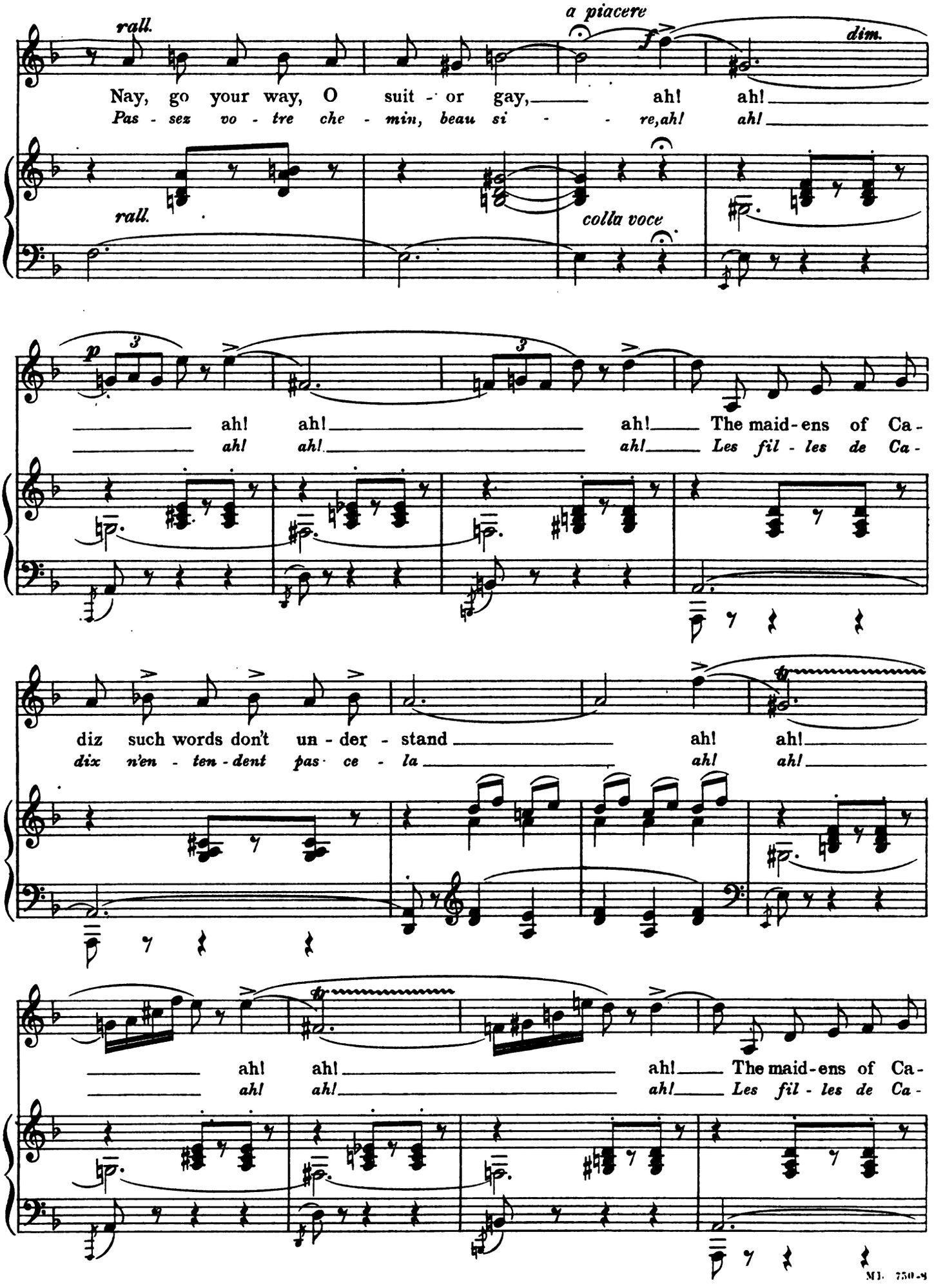
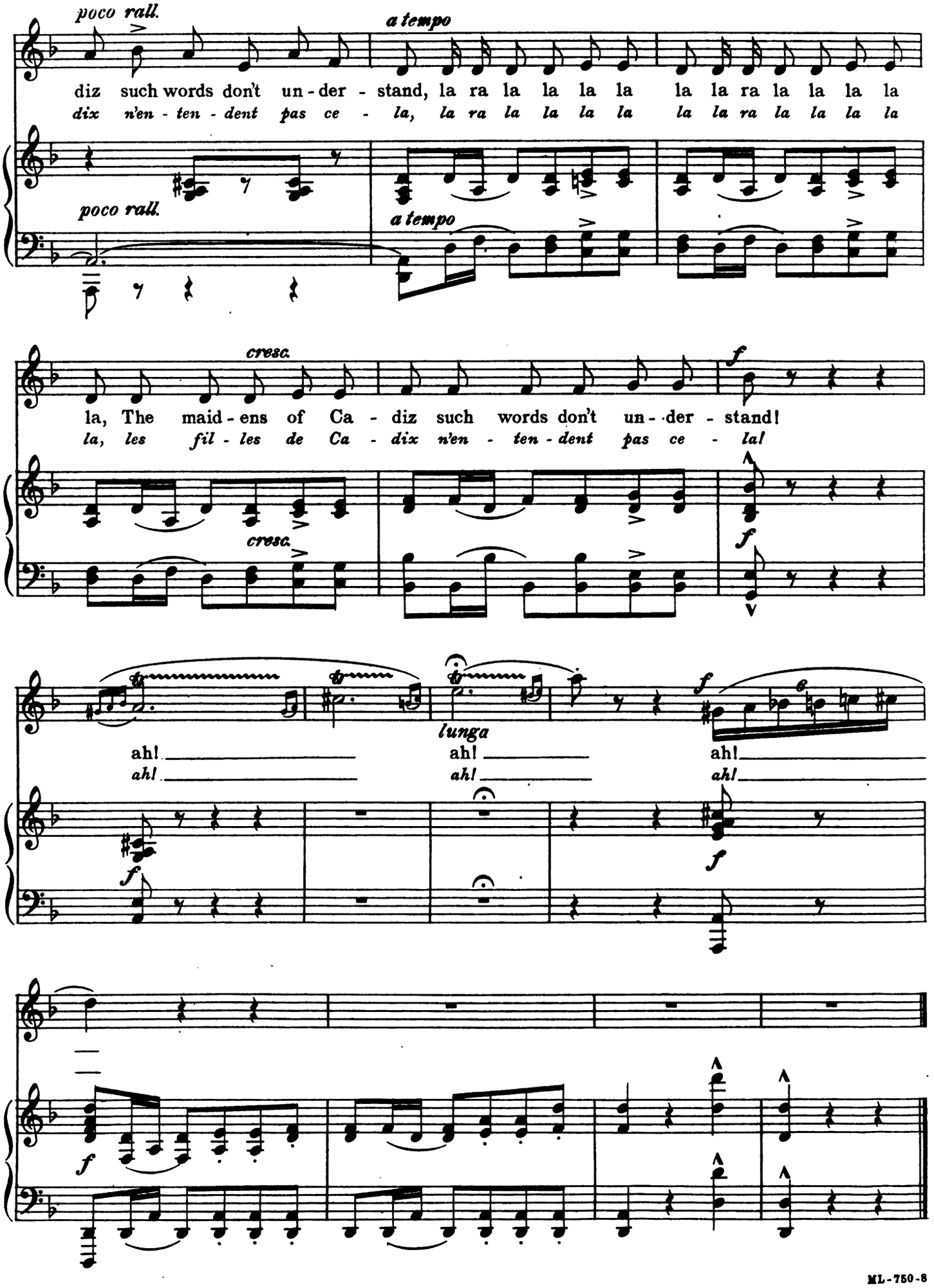
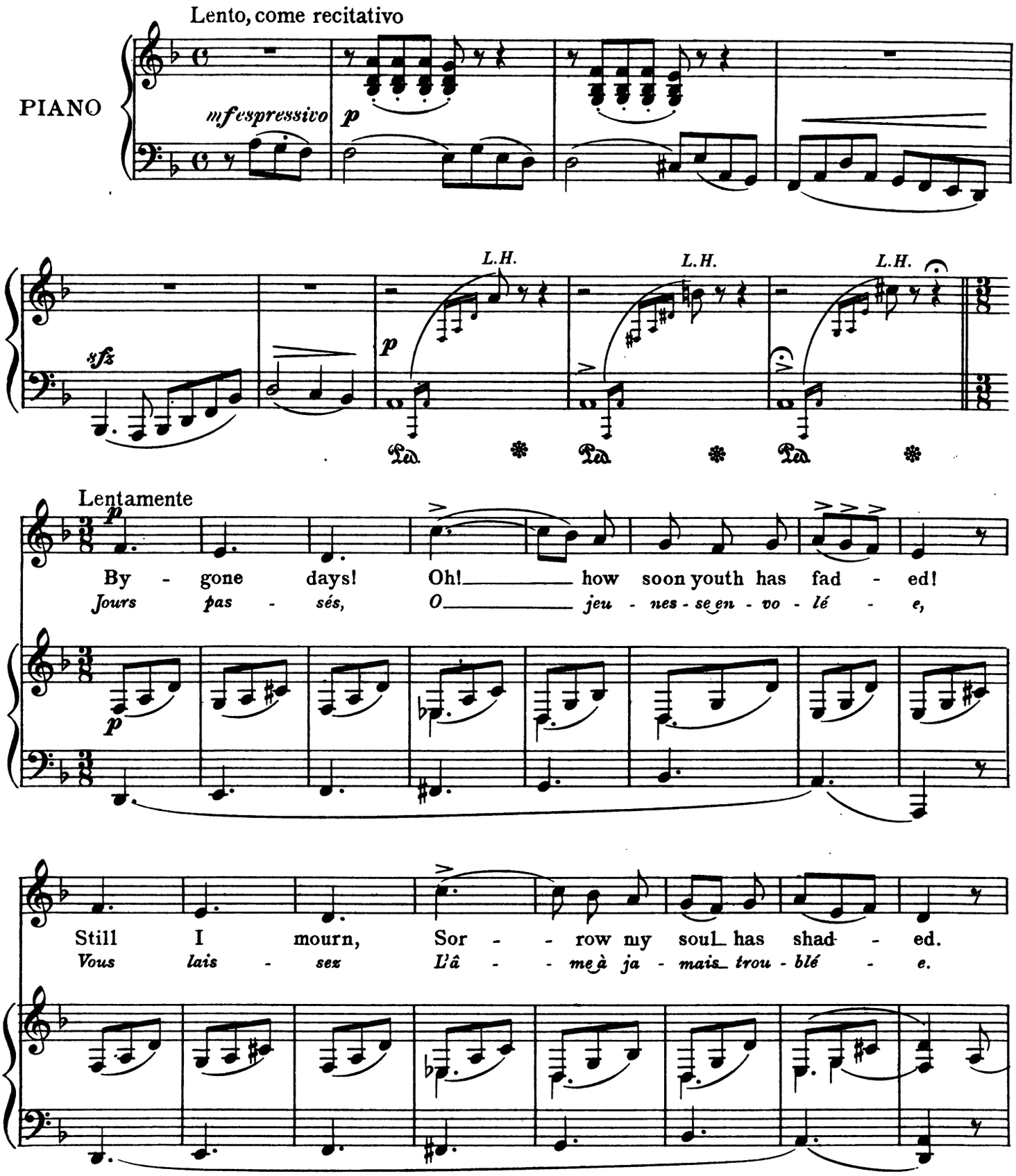

ing;
tes,
The sky was blue, the breeze did blow,
Sur la pe - louse il fai - sait beau,
rall.
a tempo
We danced the joy-ous bo - le - ro,
Et nous dan-sions un bo - lé - ro
In mirth our hearts de - light -
An son des ca - sta - gnet -
colla voce
a tempo
rall.
p un poco rit.
ing.
tes:
Neigh-bor, tell me, pray,
Di - tes - moi, voi - sin,
rall.
sostenuto
If my face is fair,
Si j'ai bon - ne mine,
Does this dress I wear Be - come me well to - day?
Et si ma bas-qui - ne Va bien ce ma - tin.

rall.
My waist you say is lithe and slen - der? My waist you say is lithe and trim,
Vous me trou-vez la tail - le fi - ne? Vous me trou-vez la tail - le fi -
rall.
a piacere
dim.
ah! ah! ah! ah! ah!
- ne? ah! ah! ah! ah! ah!
colla voce
We maid-ens of Ca - diz like well to hear such words, ah!
Les fil - les de Ca - dix ai-ment as-sez ce - la, ah!
ah! ah! ah! ah!
ah! ah! ah! ah!

poco rall.
a tempo
We maid - ens of Ca - diz like well to hear such words, la ra la la la la
les fil - les de Ca - dix ai - ment as - sez ce - la, la ra la la la la
poco rall.
a tempo
cresc.
la la ra la la la la la, We maid-ens of Ca - diz like well to hear such
la la ra la la la la la, les fil - les de Ca - dix ai - ment as - sez ce -
cresc.
f
words.
la.
ahl
ahl
ahl
ahl
f
f
f
p e staccato

cresc.
mf
But while we danced an - oth-er day
Et nous dan-sions un bo-lé - ro,
f
p
A bo - le - ro to - geth - - - - - er,
Un soir, c'é - tait di - man - - - - - che.
There came a cav - a - lier that way,
Vers nous s'en vient un hi - dal - go,

rall.
a tempo
With lace of gold his cloak was gay, And in his hat a
Cou - su d'or, la plume au cha - peau, Et le poing sur la
colla voce
a tempo
rall.
feath - - - - - - er.
han - - - - - - che:
rall.
p un poco rit.
If thou wilt be mine, Love - ly dark-eyed maid - en, Soon with jew - els la - den
Si tu veux de moi, Brune au doux sou - ri - re, Tu n'as qu'à le di - re.
sostenuto
f
Shall thy fin - gers shine. Nay, go your way, O gal - lant suit - or,
Cet or est à toi. Pas - sez vo - tre che - min, beau si - re,

rall.
a piacere
dim.
Nay, go your way, O suit - or gay, ah! ah!
Pas - sez vo - tre che - min, beau si - re, ah! ah!
rall.
colla voce
p
ah! ah! ah! The maid-ens of Ca-
ah! ah! ah! Les fil - les de Ca-
diz such words don't un - der - stand ah! ah!
dix n'en - ten - dent pas ce - la ah! ah!
ah! ah! ah! The maid-ens of Ca-
ah! ah! ah! Les fil - les de Ca-

poco rall.
a tempo
diz such words don't un - der - stand, la ra la la la la la la ra la la la la
dix n'en - ten - dent pas ce - la, la ra la la la la la la ra la la la la
poco rall.
a tempo
cresc.
la, The maid - ens of Ca - diz such words don't un - der - stand!
la, les fil - les de Ca - dix n'en - ten - dent pas ce - la!
cresc.
f
ah!
ah!
lunga
ah!
ah!
ah!
ah!
f
f
f
f

*)BYGONE DAYS
(JOURS PASSÉS)

ARMAND SILVESTRE (1889-1901)
Translated by Arthur Westbrook

LÉO DELIBES
(1886-1891)

Lento, come recitativo
PIANO
mf espressivo
p
sfz
L.H.
L.H.
L.H.
Lentamente
By - gone days! Oh! how soon youth has fad - ed!
Jours pas - sés, O jeu - nes - se en - vo - lé - e,
Still I mourn, Sor - - row my soul has shad - ed.
Vous lais - sez L'â - - me à ja - mais trou - blé - e.

*) The theme is from the ballet "La Source" by Delibes and Minkous (Opéra, Paris, 1866)

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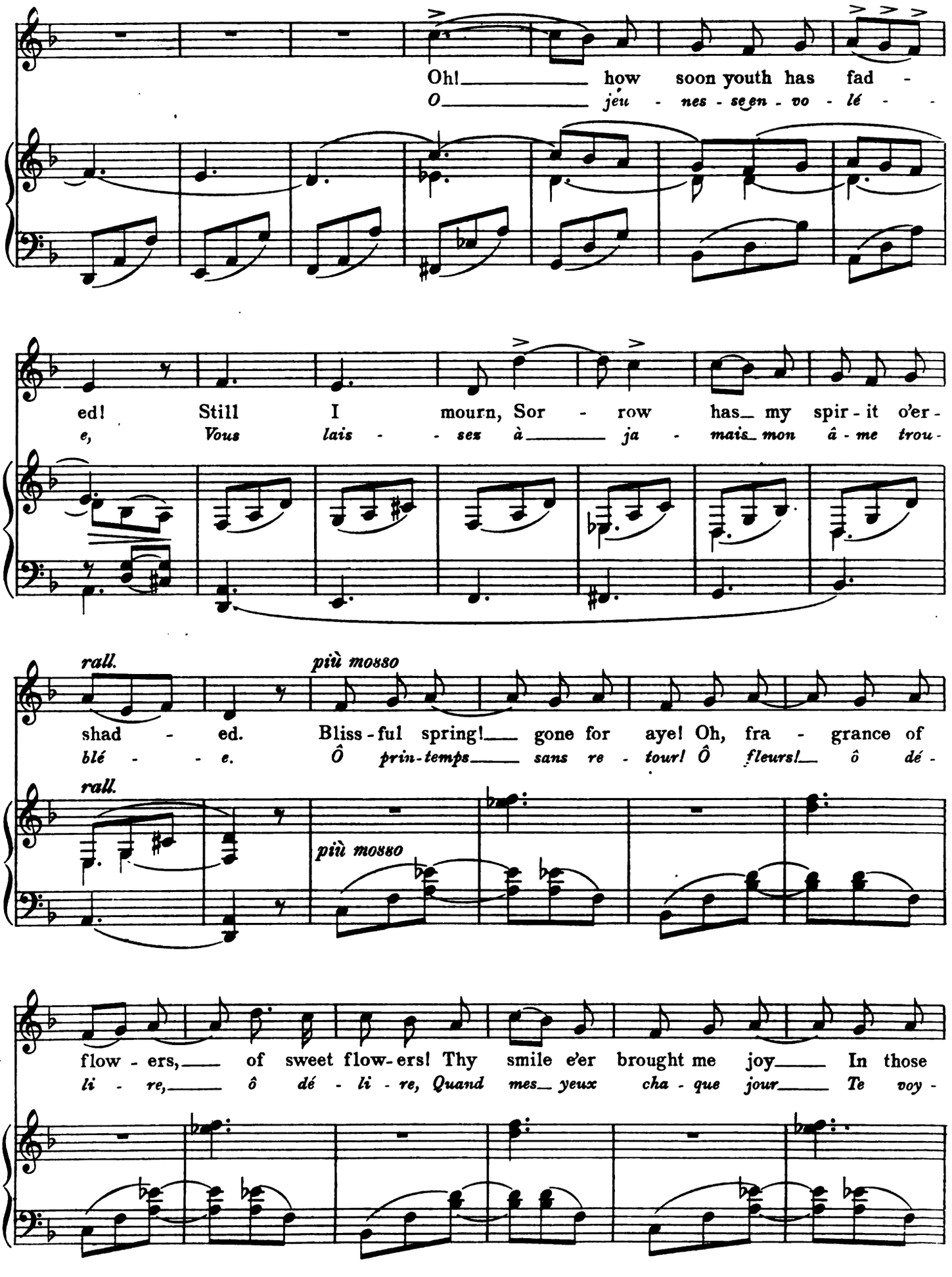
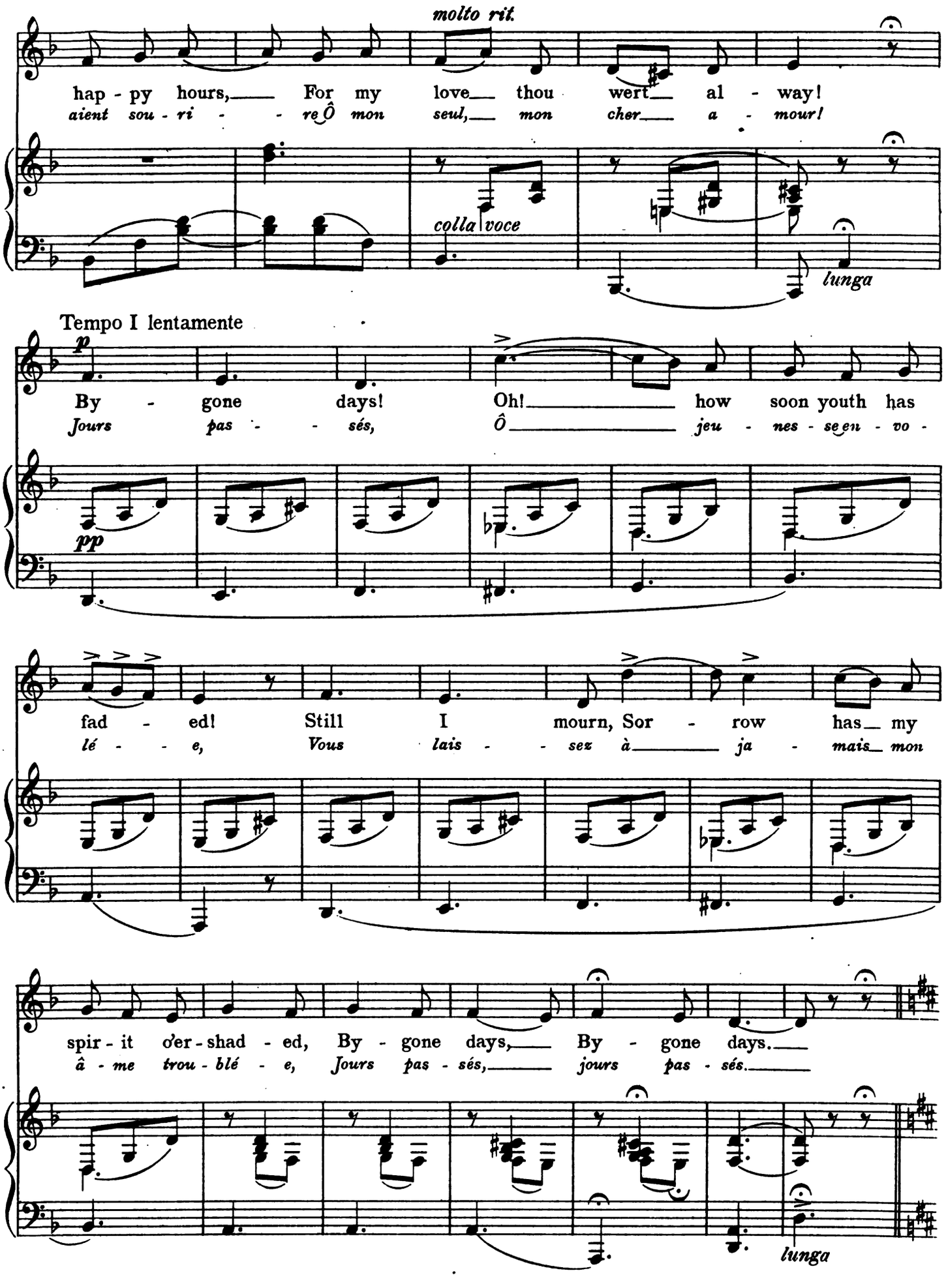
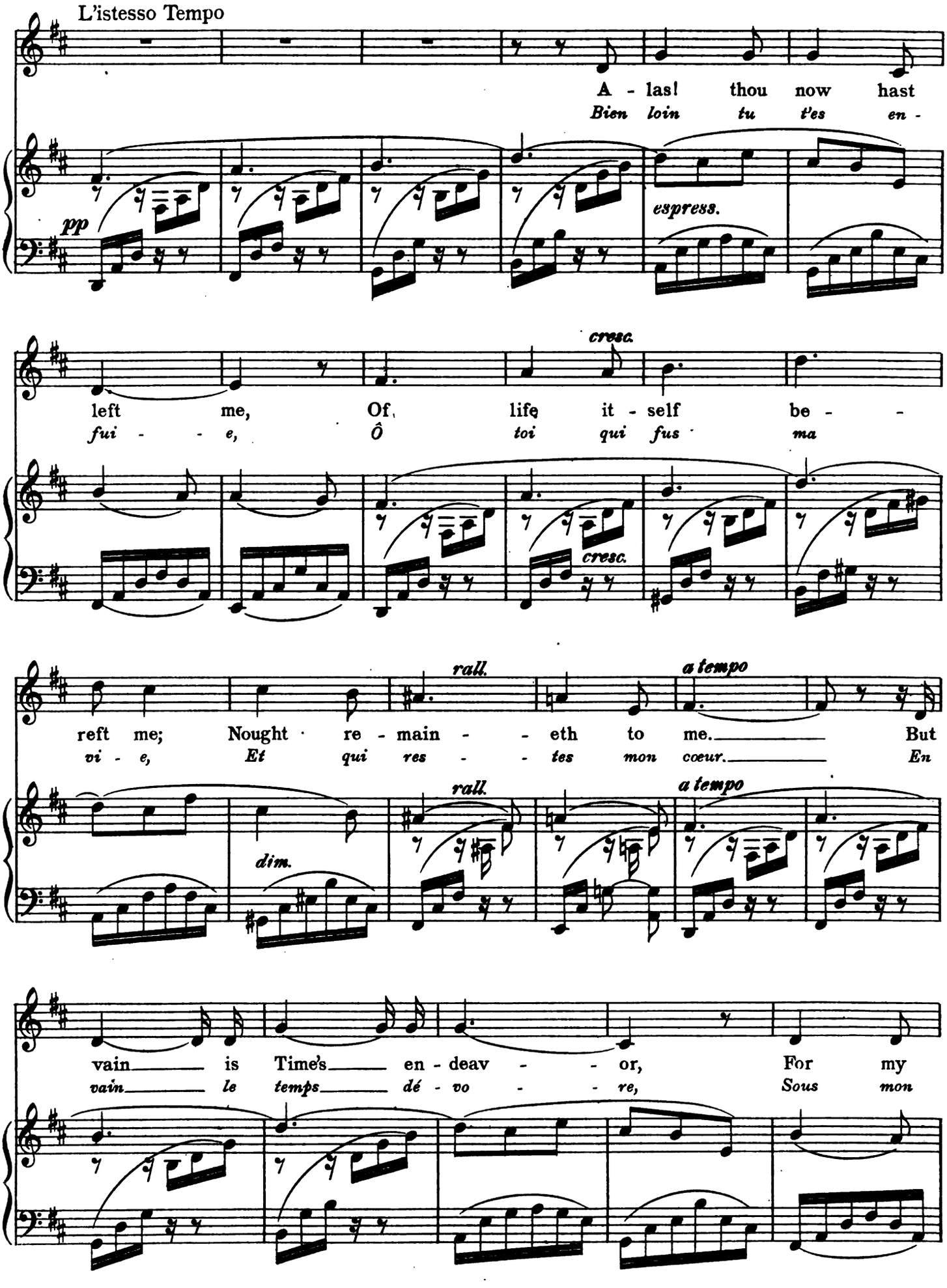
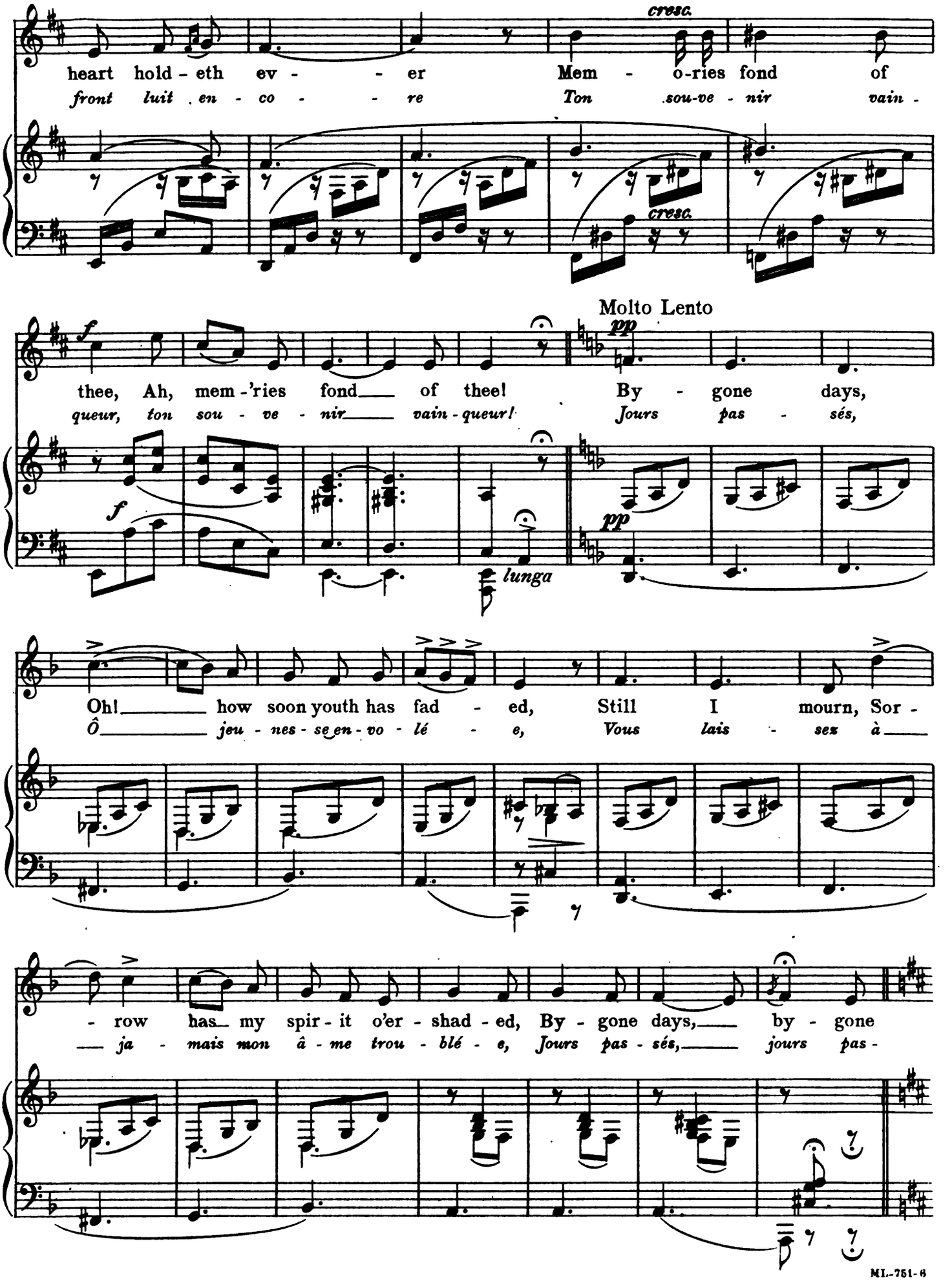
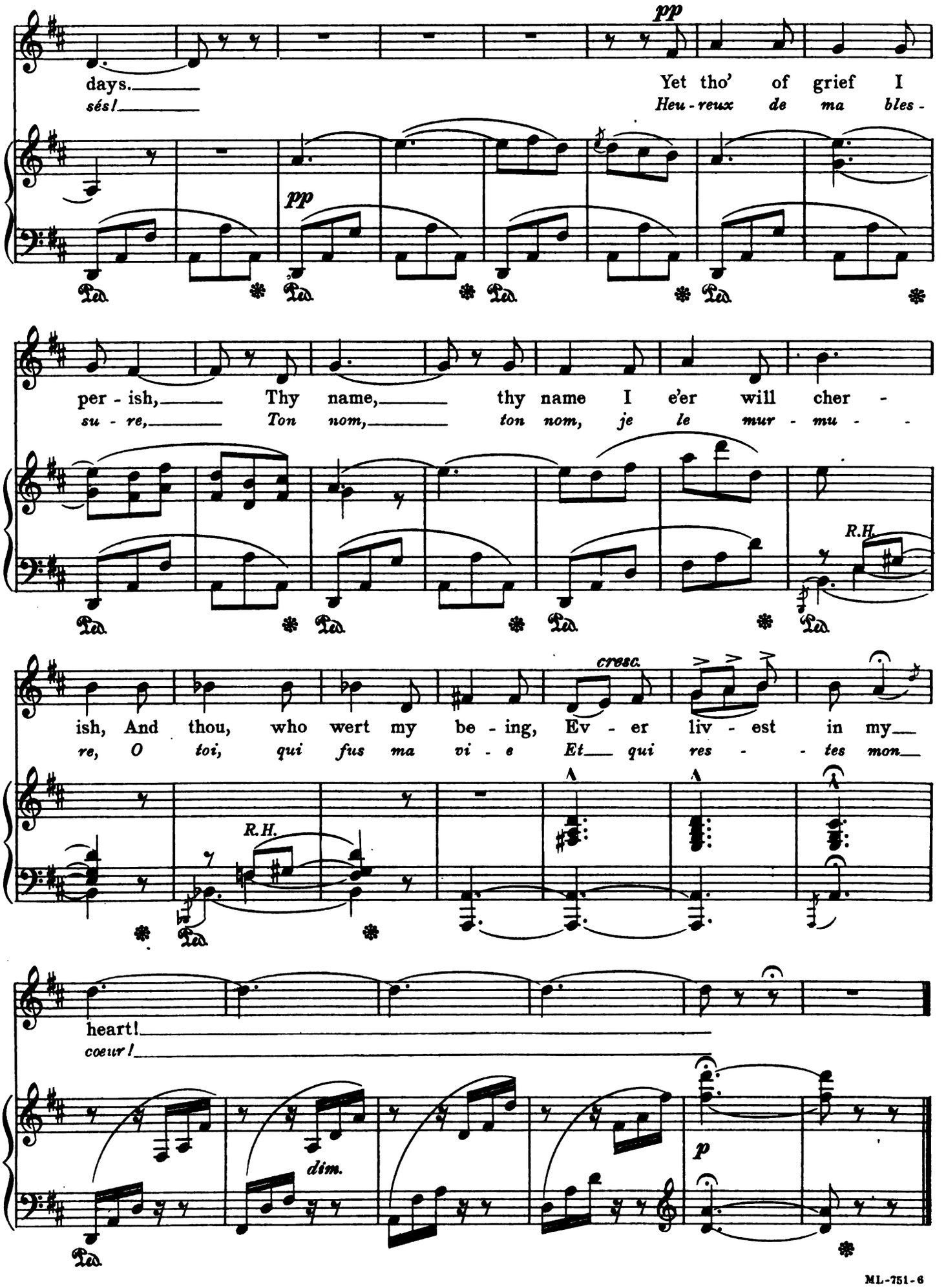

Oh! how soon youth has fad -
O jeu - nes - se en - vo - lé -
ed! Still I mourn, Sor - row has my spir - it o'er -
e, Vous lais - - sez à ja - mais mon â - me trou -
rall.
più mosso
shad - ed. Bliss - ful spring! gone for aye! Oh, fra - grance of
blé - - e. Ô prin - temps sans re - tour! Ô fleurs! ô dé -
rall.
più mosso
flow - ers, of sweet flow - ers! Thy smile e'er brought me joy In those
li - re, ô dé - li - re, Quand mes yeux cha - que jour Te voy -

molto rit.
hap - py hours, For my love thou wert al - way!
aient sou - ri - re Ô mon seul, mon cher a - mour!
colla voce
lunga
Tempo I lentamente
p
By - gone days! Oh! how soon youth has
Jours pas - sés, Ô jeu - nes - se en - vo -
pp
fad - ed! Still I mourn, Sor - row has my
lé - e, Vous lais - sez à ja - mais mon
spir - it o'er - shad - ed, By - gone days, By - gone days.
â - me trou - blé - e, Jours pas - sés, jours pas - sés.
lunga

L'istesso Tempo
A - las! thou now hast
Bien loin tu t'es en -
pp
espress.
left me, Of life it - self be - -
fui - - e, Ô toi qui fus ma
cresc.
cresc.
reft me; Nought re - main - - eth to me. But
vi - e, Et qui res - - tes mon cœur. En
rall.
a tempo
rall.
a tempo
dim.
vain is Time's en - deav - - or, For my
vain le temps dé - vo - - re, Sous mon

cresc.
heart hold - eth ev - - er Mem - o-ries fond of
front luit . en - co - - re Ton sou-ve - nir vain -
cresc.
Molto Lento
f
pp
thee, Ah, mem -'ries fond of thee! By - gone days,
queur, ton sou - ve - nir vain - queur! Jours pas - sés,
f
pp
lunga
Oh! how soon youth has fad - ed, Still I mourn, Sor -
Ô jeu - nes - se en - vo - lé - e, Vous lais - sez à
- row has my spir - it o'er - shad - ed, By - gone days, by - gone
ja - mais mon â - me trou - blé - e, Jours pas - sés, jours pas -

pp
days.
sés!
Yet tho' of grief I
Heu - reux de ma bles -
pp
per - ish,
su - re,
Thy name,
Ton nom,
thy name I e'er will cher -
ton nom, je le mur - mu -
R.H.
cresc.
ish, And thou, who wert my be - ing, Ev - er liv - est in my
re, O toi, qui fus ma vi - e Et qui res - - tes mon
R.H.
heart!
coeur!
dim.
p

à Monsieur Camille Benoit

ECSTASY
(EXTASE)

(Composed about 1877)

(*Original Key, B♭*)

JEAN LAHOR
Translated by Isabella G. Parker

HENRI DUPARC
(about 1847-)

Lento tranquillo (*Lent et calme*)

espress.

PIANO

legato
très lié
una corda
p

poco cresc.

dim.

molto dolce
(très doux)

On a pale lil - y
Sur un lys pâ - le

Ped.

dim.

rit.

is my rest, and my slum - ber like death is
mon coeur dort D'un som-meil doux com - me la

dim.

rit.

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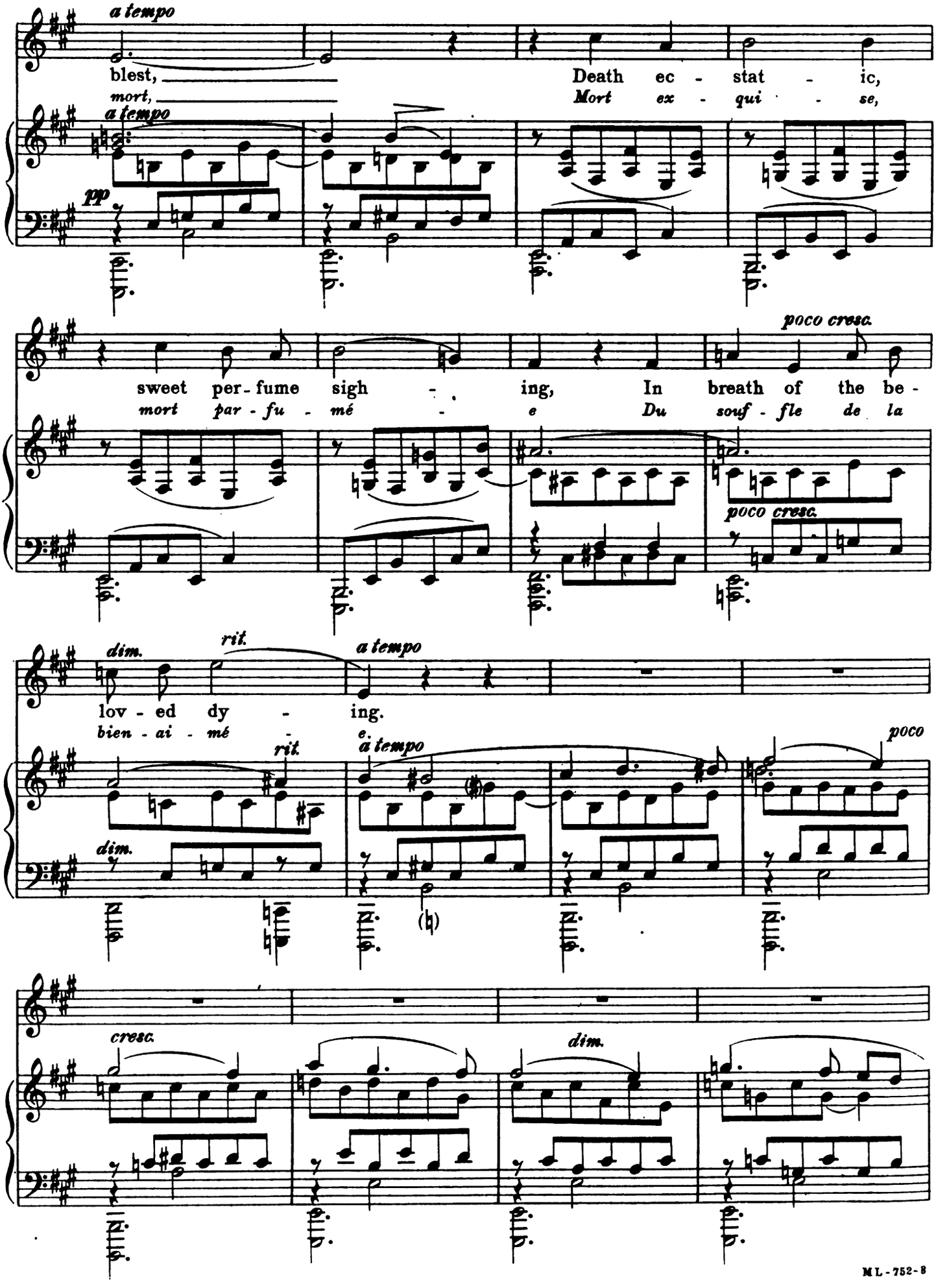
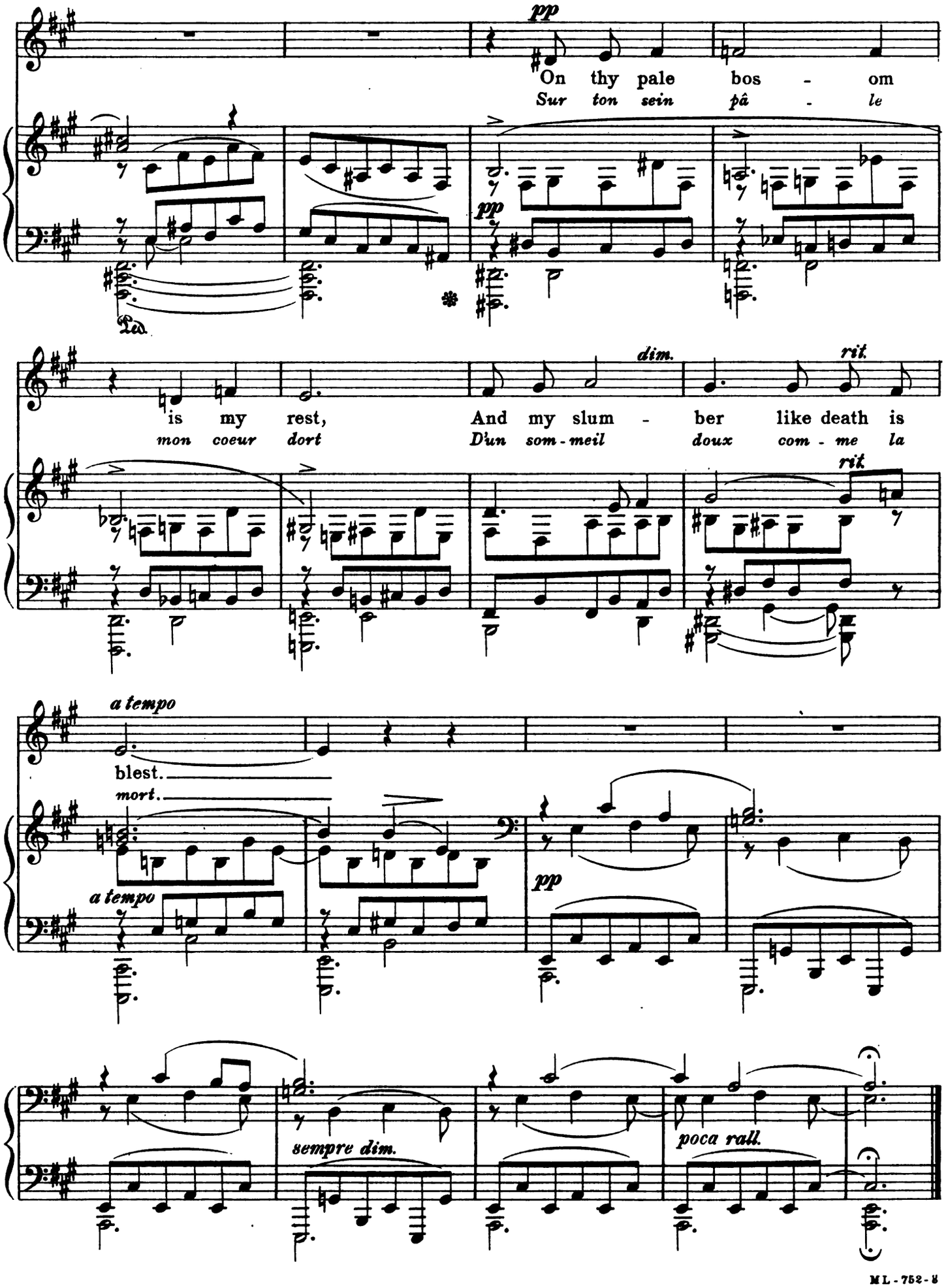

a tempo
blest,
Death ec - stat - ic,
mort,
Mort ex - qui - se,
a tempo
pp
poco cresc.
sweet per - fume sigh - ing, In breath of the be -
mort par - fu - mé - e Du souf - fle de la
poco cresc.
dim.
rit.
a tempo
lov - ed dy - ing.
bien - ai - mé - e.
rit.
a tempo
poco
dim.
cresc.
dim.

pp
On thy pale bos - om
Sur ton sein pâ - le
Ped.
pp
dim.
rit.
is my rest,
And my slum - ber like death is
mon coeur dort
D'un som - meil doux com - me la
rit.
a tempo
blest.
mort.
a tempo
pp
sempre dim.
poca rall.

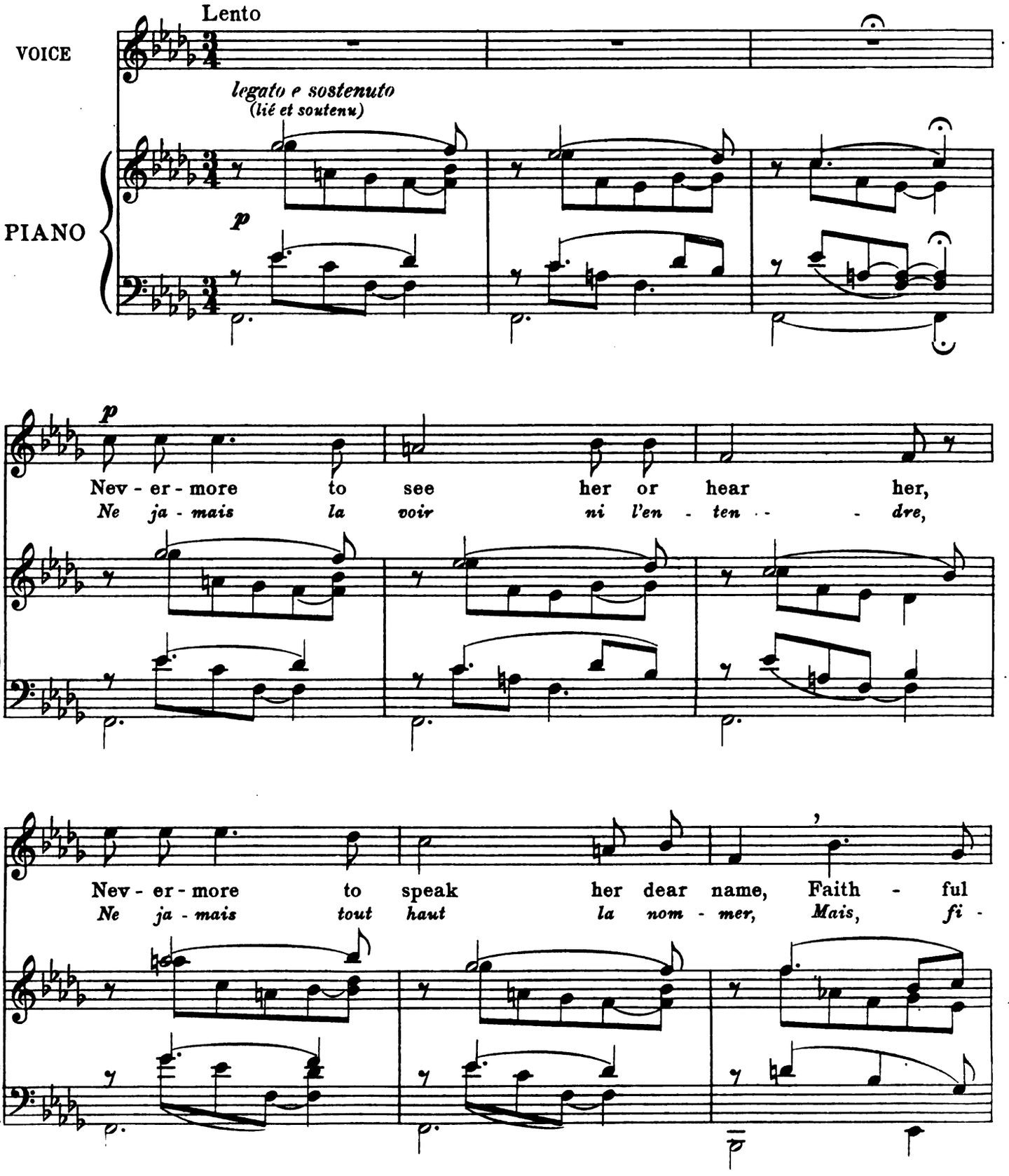
à ma Mère

A SIGH
(SOUPIR)

(Composed in 1871 - 78)

(Original Key, D minor)

A. SULLY-PRUDHOMME (1839 -)
Translated by Isabella G. Parker

HENRI DUPARC
(about 1847 -)

Lento
VOICE
PIANO
legato e sostenuto
(lié et soutenu)
p
Nev - er - more to see her or hear her,
Ne ja - mais la voir ni l'en - ten - - - dre,
Nev - er - more to speak her dear name, Faith - ful
Ne ja - mais tout haut la nom - mer, Mais, fi -

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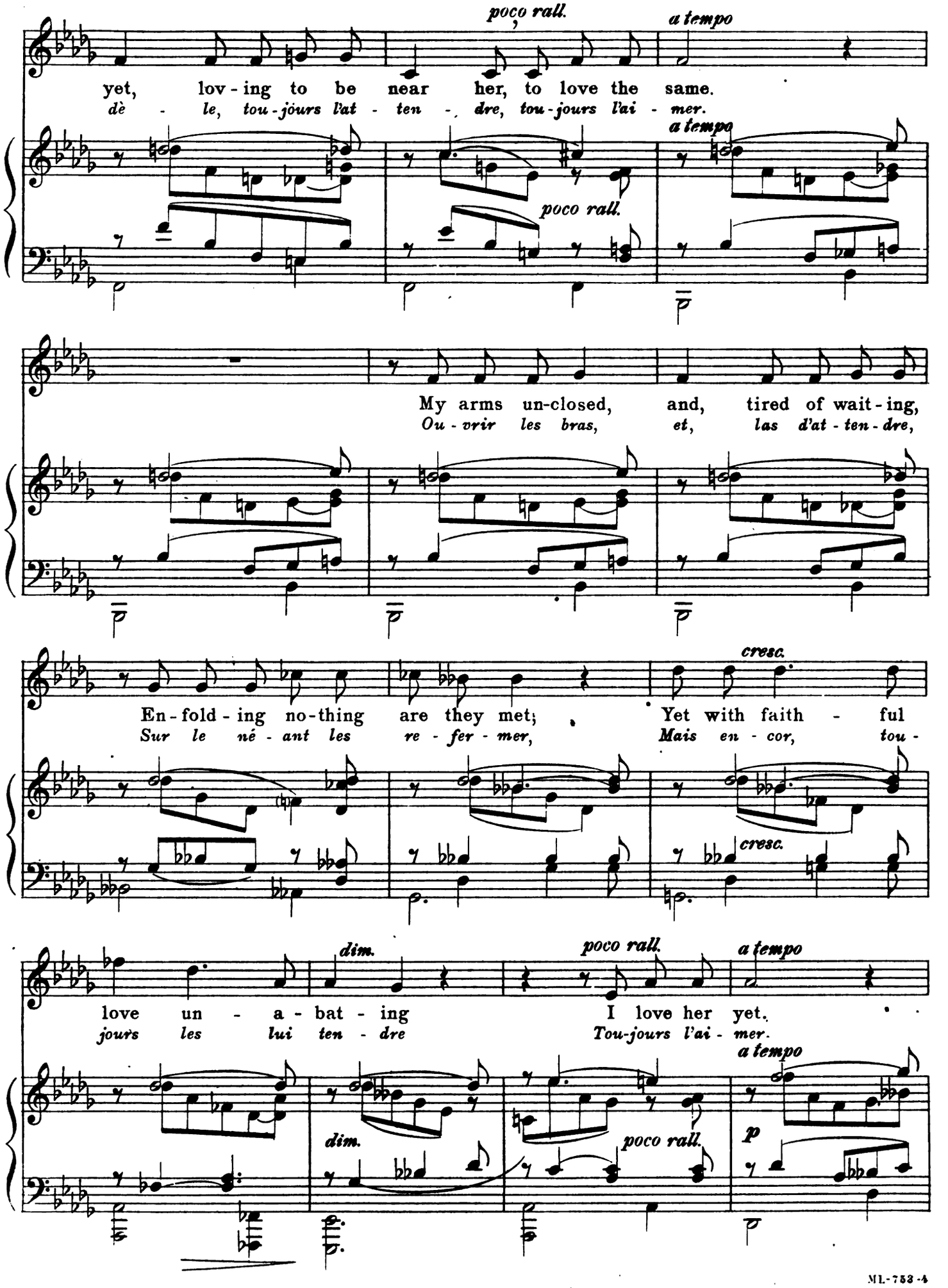
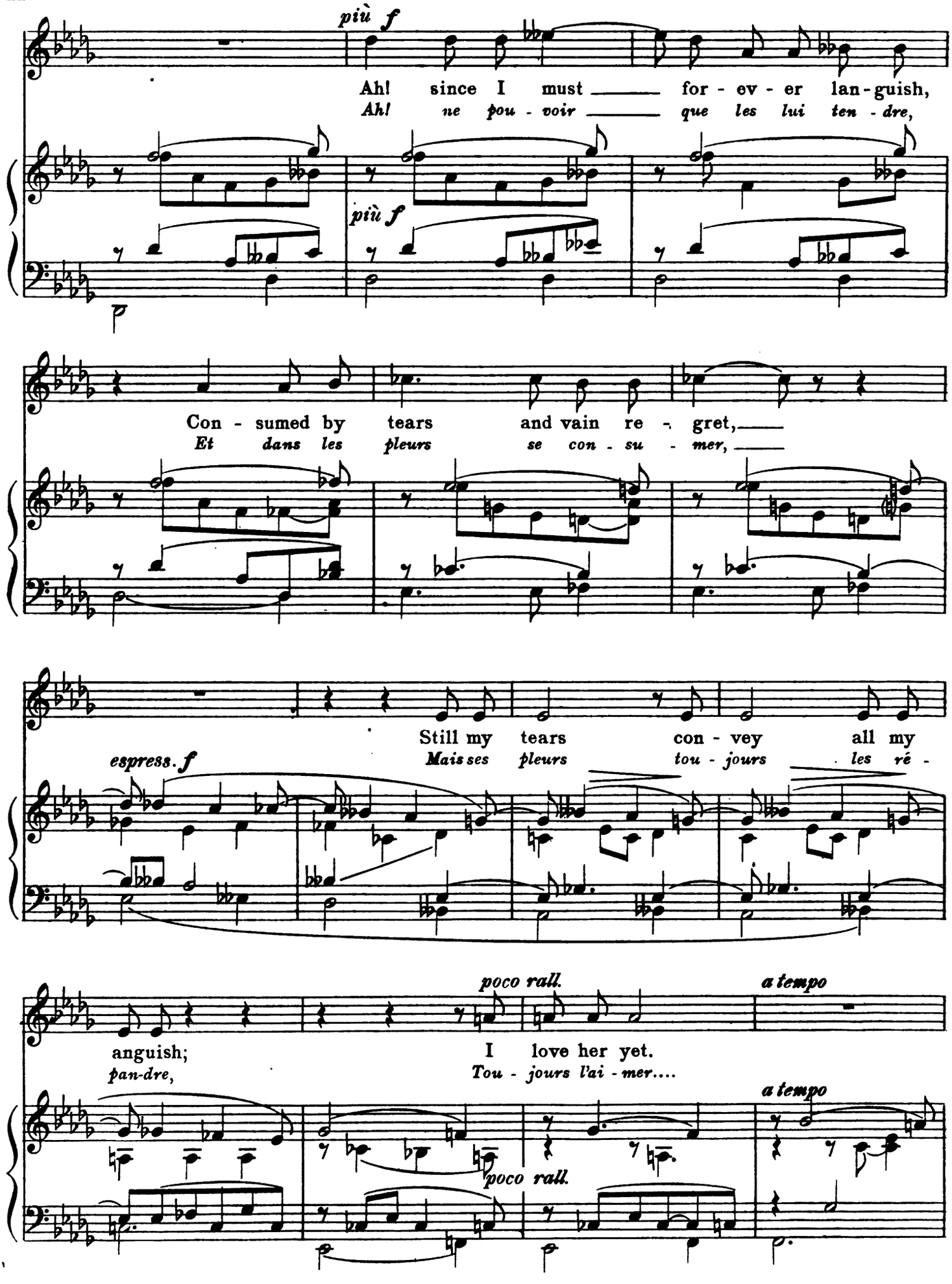
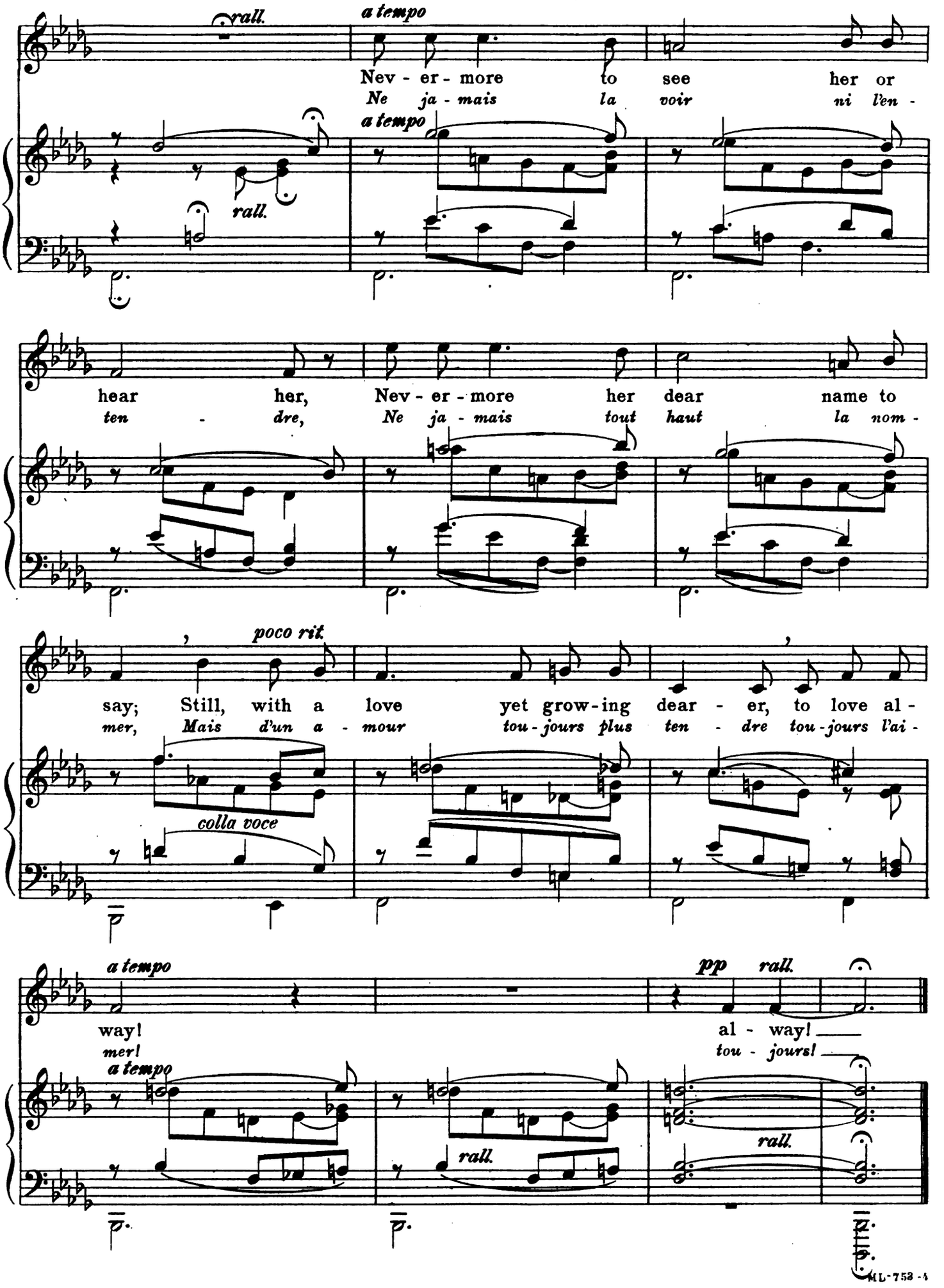

poco rall.
a tempo
yet, lov - ing to be near her, to love the same.
dè - le, tou - jours l'at - ten - dre, tou - jours l'ai - mer.
a tempo
poco rall.
My arms un-closed, and, tired of wait - ing,
Ou - vrir les bras, et, las d'at - ten - dre,
cresc.
En - fold - ing no - thing are they met; Yet with faith - ful
Sur le né - ant les re - fer - mer, Mais en - cor, tou -
cresc.
dim.
poco rall.
a tempo
love un - a - bat - ing I love her yet.
jours les lui ten - dre Tou-jours l'ai - mer.
a tempo
dim.
poco rall.
p

più f
Ah! since I must ____ for - ev - er lan - guish,
Ah! ne pou - voir ____ que les lui ten - dre,
più f
Con - sumed by tears and vain re - gret,____
Et dans les pleurs se con - su - mer,____
Still my tears con - vey all my
espress. f
Mais ses pleurs tou - jours les ré -
poco rall.
a tempo
anguish;
pan-dre,
I love her yet.
Tou - jours l'ai - mer....
a tempo
poco rall.

rall.
a tempo
Nev - er - more to see her or
Ne ja - mais la voir ni l'en -
a tempo
rall.
hear her, Nev - er - more her dear name to
ten - dre, Ne ja - mais tout haut la nom -
poco rit.
say; Still, with a love yet grow-ing dear - er, to love al -
mer, Mais d'un a - mour tou-jours plus ten - dre tou-jours l'ai -
colla voce
a tempo
pp rall.
way! al - way!
mer! tou - jours!
a tempo
rall.
rall.

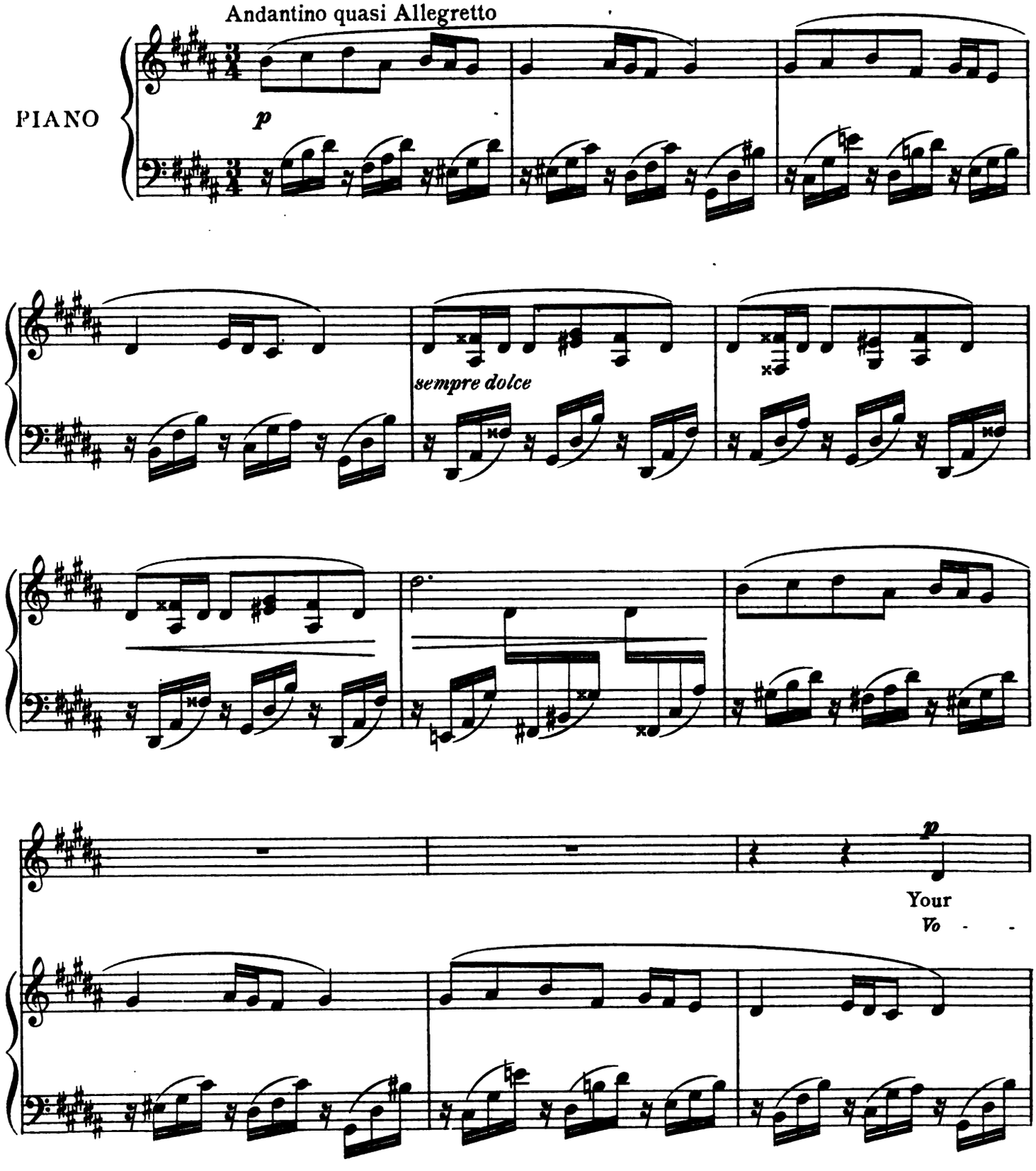
a Mr. Emmanuel Jadin

MOONLIGHT
(CLAIR DE LUNE)
(MENUET)

(Composed, about 1888)

(Original Key, B♭ minor)

PAUL VERLAINE (1844-1896)
Translated by Alexander Blaess

GABRIEL FAURÉ, Op. 46, No 2
(1845-)

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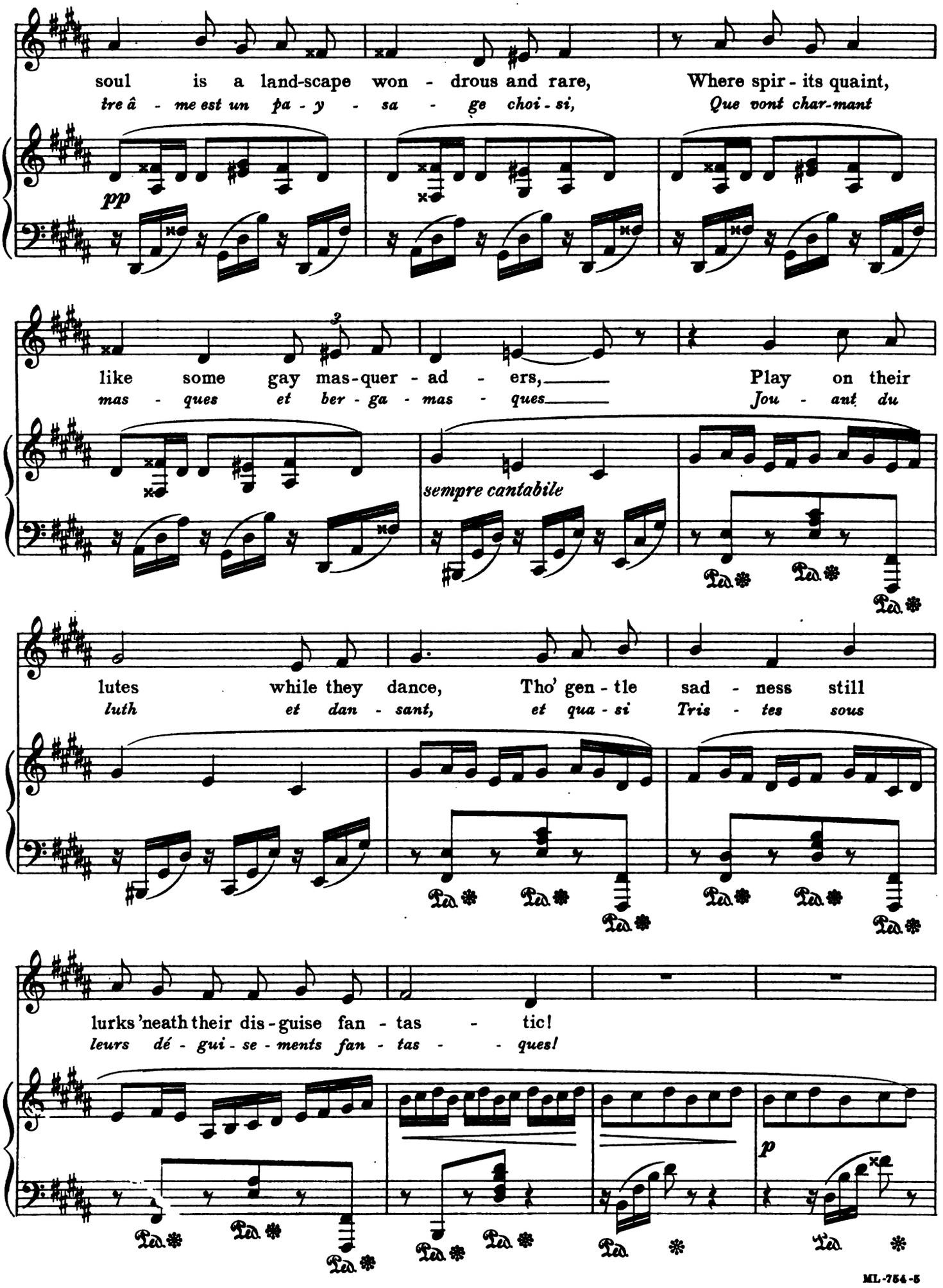
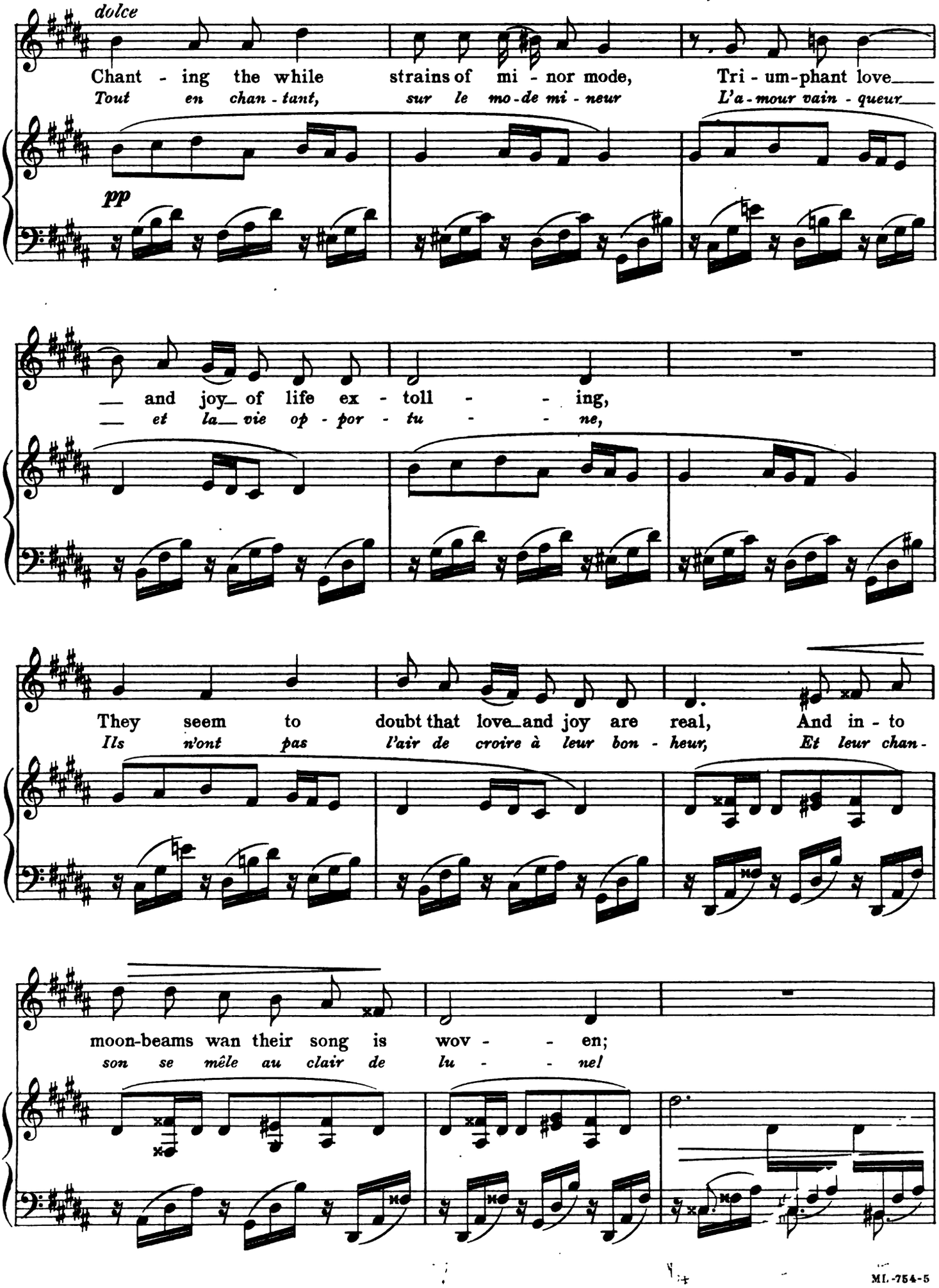
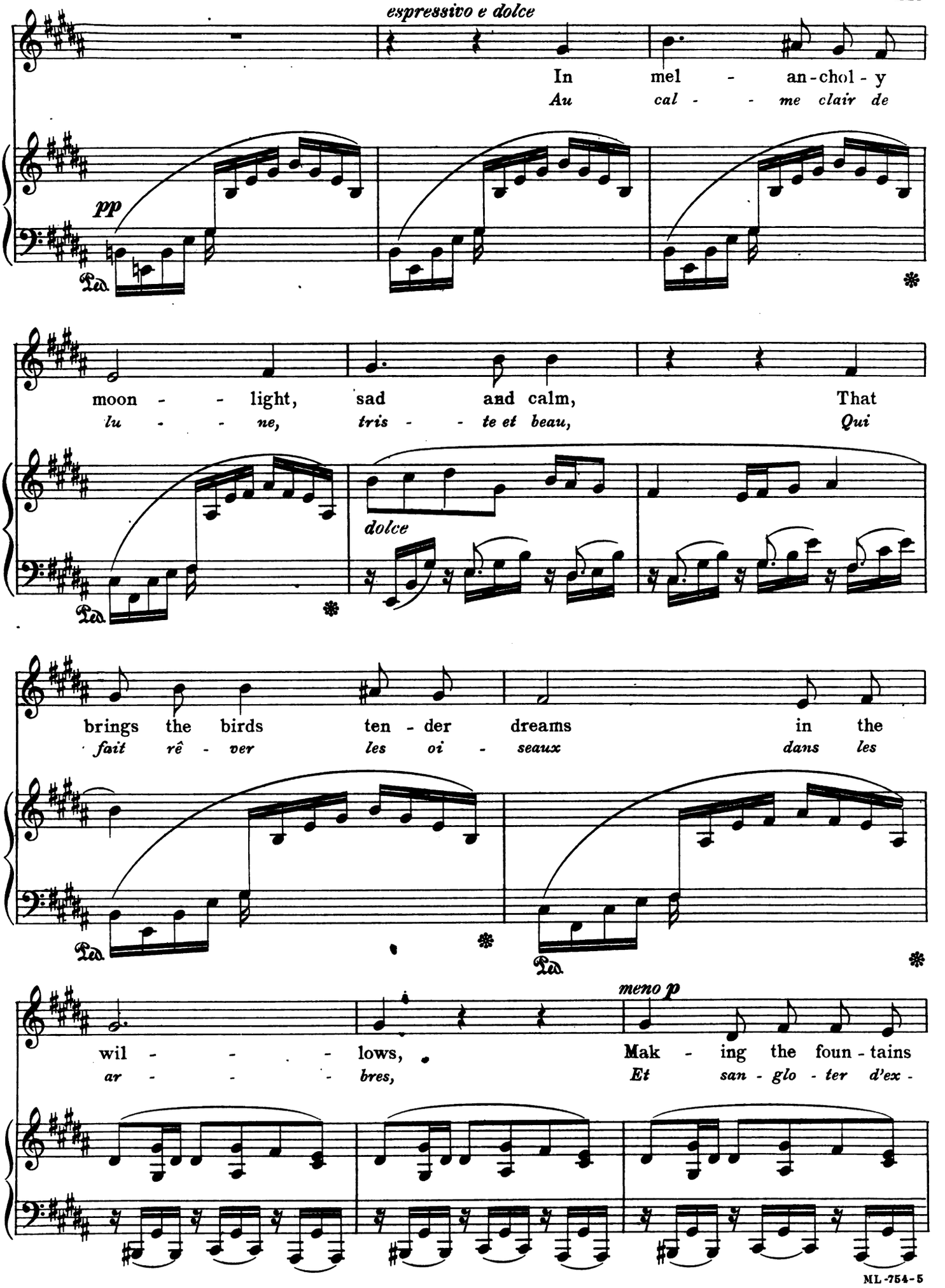
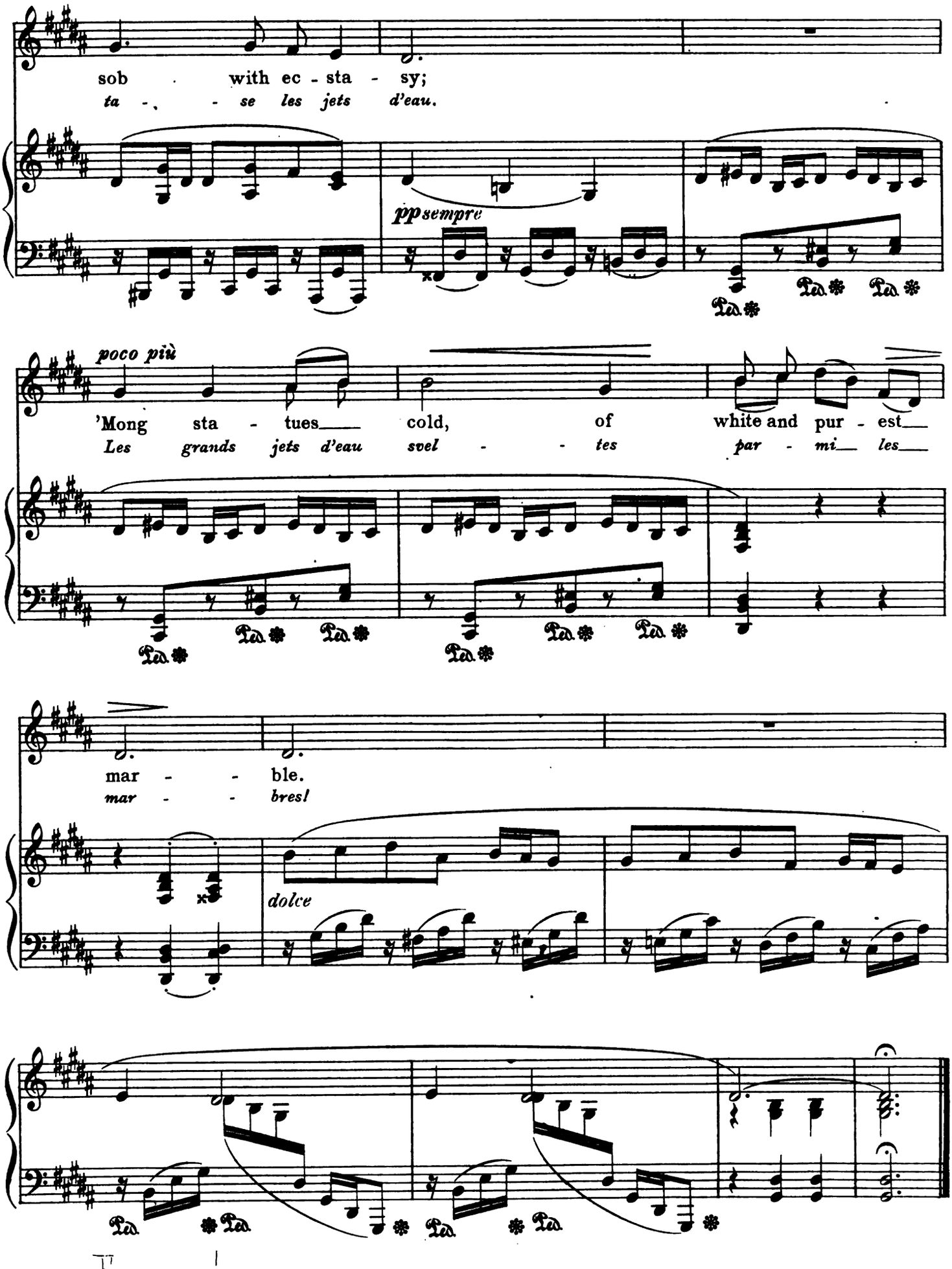

soul is a land-scape won - drous and rare, Where spir - its quaint,
tre â - me est un pa - y - sa - ge choi - si, Que vont char-mant
pp
like some gay mas-quer - ad - ers, Play on their
mas - ques et ber - ga - mas - ques Jou - ant du
sempre cantabile
lutes while they dance, Tho' gen - tle sad - ness still
luth et dan - sant, et qua - si Tris - tes sous
lurks 'neath their dis-guise fan - tas - tic!
leurs dé - gui - se - ments fan - tas - ques!
p

dolce
Chant - ing the while strains of mi - nor mode, Tri - um-phant love
Tout en chan - tant, sur le mo-de mi - neur L'a-mour vain - queur
pp
— and joy of life ex - toll - - ing,
— et la vie op - por - tu - - ne,
They seem to doubt that love and joy are real, And in - to
Ils n'ont pas l'air de croire à leur bon - heur, Et leur chan -
moon-beams wan their song is wov - - en;
son se mêle au clair de lu - - nel

espressivo e dolce
In mel - an-chol - y
Au cal - - me clair de
pp
Ped.
moon - - light, sad and calm, That
lu - - ne, tris - - te et beau, Qui
dolce
Ped.
brings the birds ten - der dreams in the
fait rê - ver les oi - seaux dans les
Ped.
Ped.
meno p
wil - - - lows, Mak - ing the foun - tains
ar - - - bres, Et san - glo - ter d'ex -

sob with ec - sta - sy;
ta - - se les jets d'eau.
pp sempre
poco più
'Mong sta - tues cold, of white and pur - est
Les grands jets d'eau svel - - tes par - mi les
mar - - ble.
mar - - bres!
dolce

à Mlle. Alice Boissonnet

THE CRADLES
(LES BERCEAUX)
(MÉLODIE)

(Published in 1882)

(Original Key, B♭ minor)

A. SULLY-PRUDHOMME (1839-)
Translated by Isabella G. Parker

GABRIEL FAURÉ, Op. 23, №1
(1845-)

Andante

PIANO

p sempre

p

The state - ly ships a - long the quay,
Le long du Quai, les grands vais-seaux,

Where the waves a-round them are play - ing, The
Que la hou - le in - cli - ne en si - len - ce, Ne

cra - dles for-get, si - lent - ly,
pren - nent pas gar - de aux ber - ceaux,

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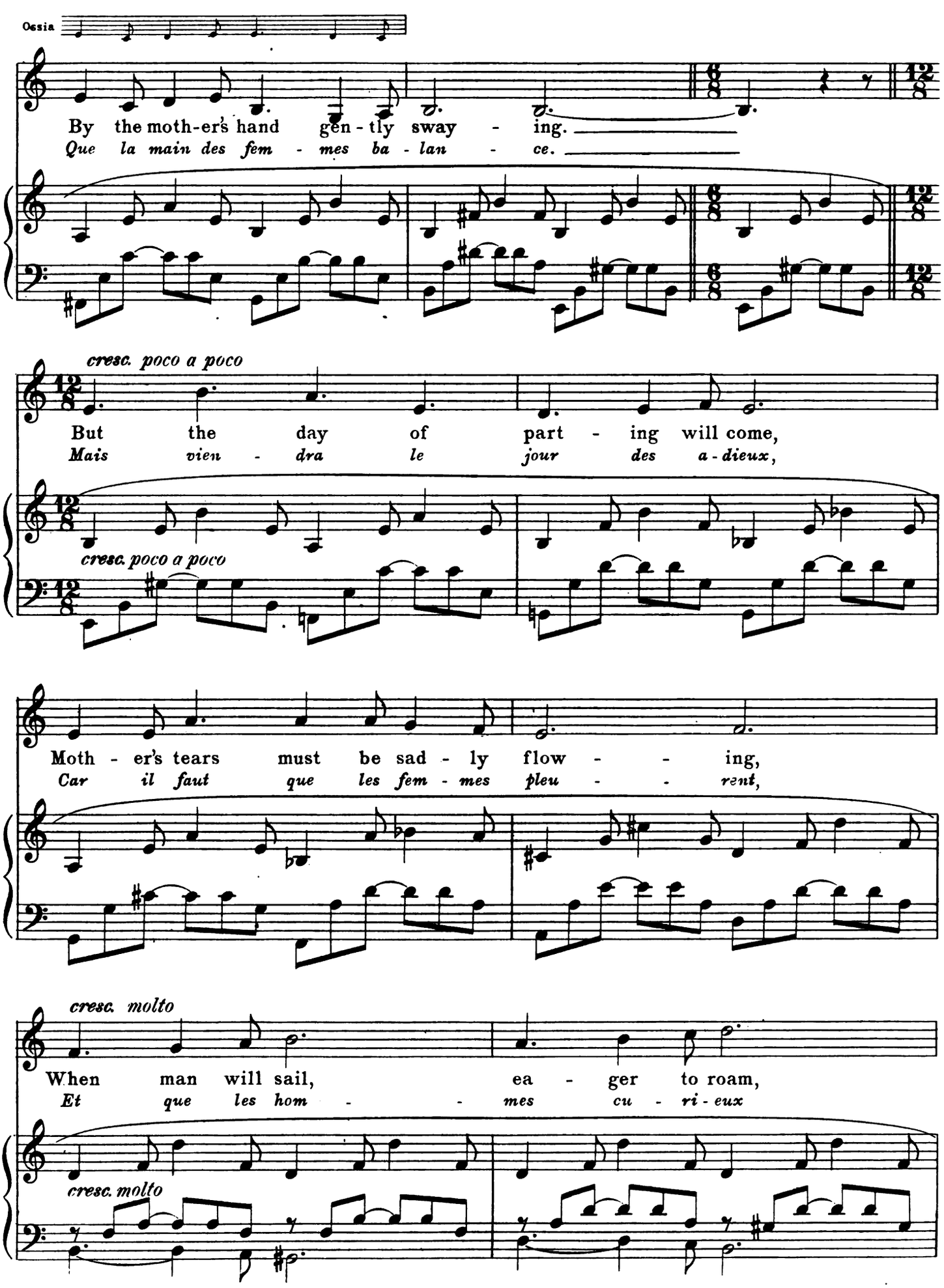
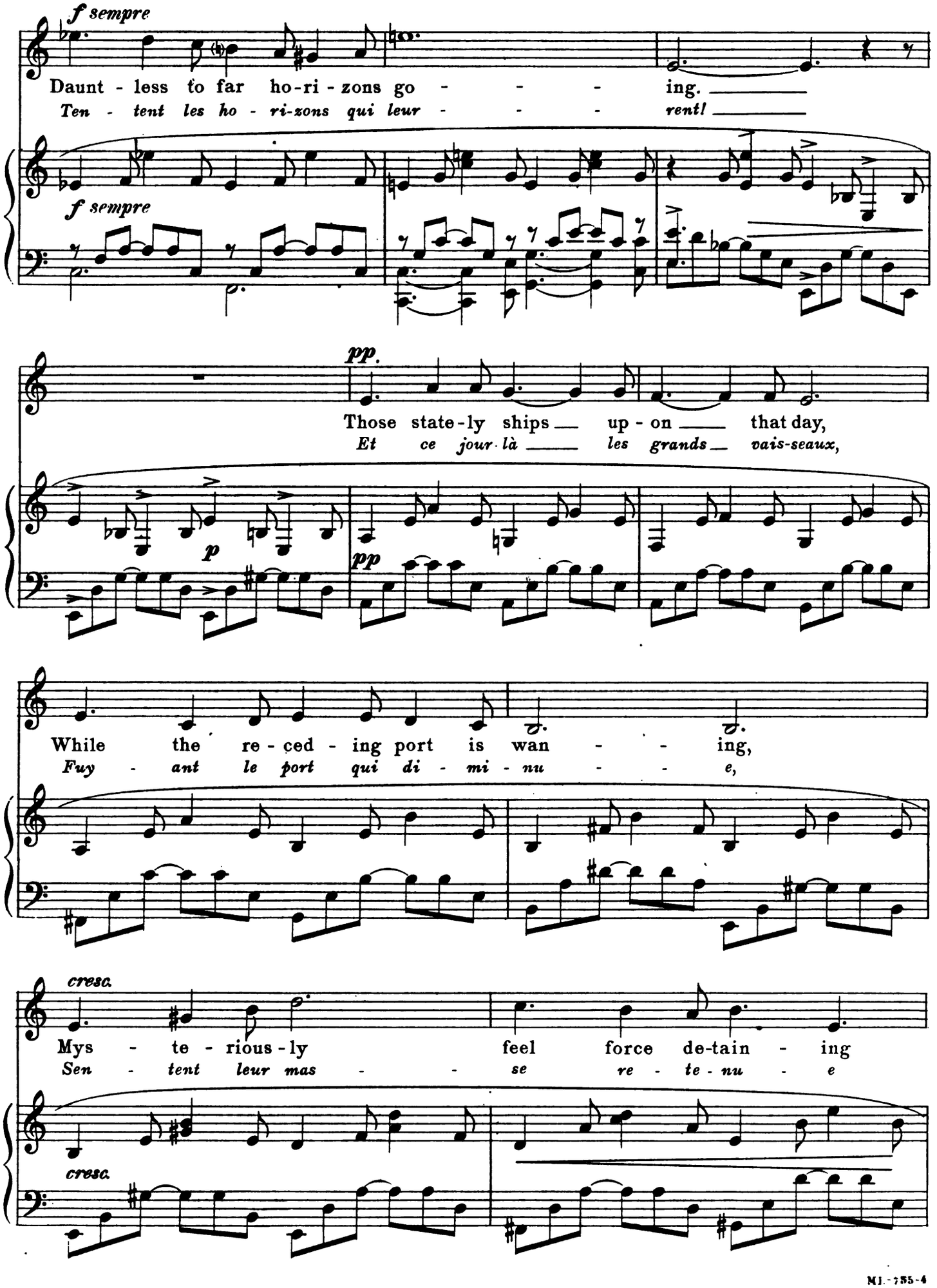
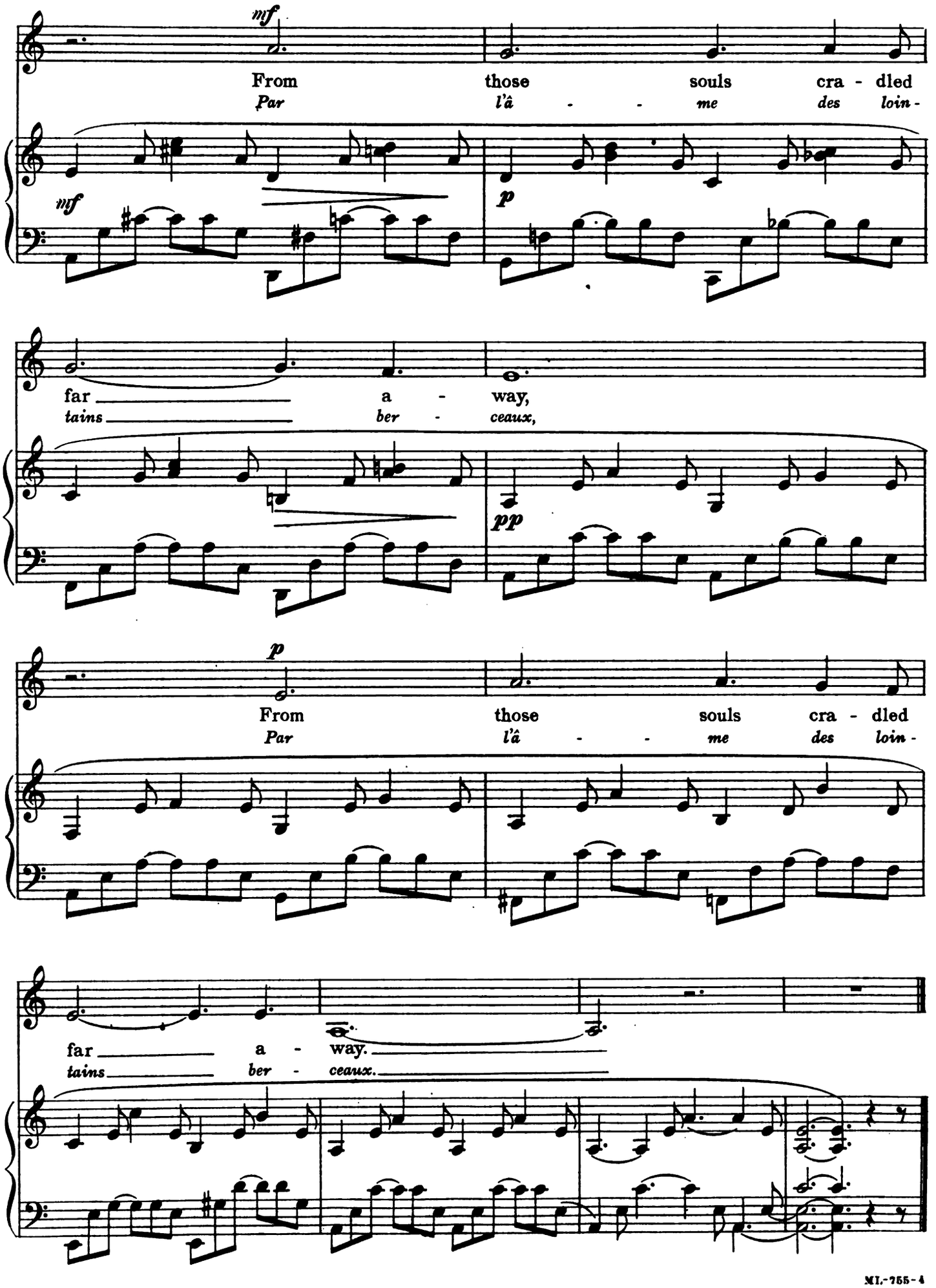

Ossia
By the moth-er's hand gen - tly sway - ing.
Que la main des fem - mes ba - lan - ce.
cresc. poco a poco
But the day of part - ing will come,
Mais vien - dra le jour des a - dieux,
cresc. poco a poco
Moth - er's tears must be sad - ly flow - - ing,
Car il faut que les fem - mes pleu - - rent,
cresc. molto
When man will sail, ea - ger to roam,
Et que les hom - - mes cu - ri - eux
cresc. molto

f sempre
Daunt - less to far ho-ri - zons go - - - - ing.
Ten - tent les ho - ri-zons qui leur - - - - rent!
f sempre
pp.
Those state-ly ships up - on that day,
Et ce jour-là les grands vais-seaux,
p
pp
While the re - ced - ing port is wan - - ing,
Fuy - ant le port qui di - mi - nu - - e,
cresc.
Mys - te - rious - ly feel force de-tain - ing
Sen - tent leur mas - - se re - te - nu - e
cresc.

mf
From those souls cra - dled
Par l'â - - me des loin -
mf
p
far a - way,
tains ber - ceaux,
pp
p
From those souls cra - dled
Par l'â - - me des loin -
far a - way.
tains ber - ceaux.

à Mademoiselle Louise Collinet

THE ROSES OF ISPAHAN
(LES ROSES D' ISPAHAN)

(Composed in 1884)

LECONTE DE LISLE (1818-1894)
Translated by Alexander Blaess

(Original Key, D)

GABRIEL FAURÉ, Op. 39, No 4
(1845-)

Andantino (♩= 60)

PIANO

p

mf *marcato*

p

dolce

The rose of Is - pa -
Les ro - ses d' Is - pa -

p

han in its green moss en - fold - ed, Jas-mine white of Mos-soul and
han dans leur gal - ne de mous - se, Les jas - mins de Mos-soul, les

marcato

or - ange blos - soms pale,
fleurs de l'o - ran - ger,

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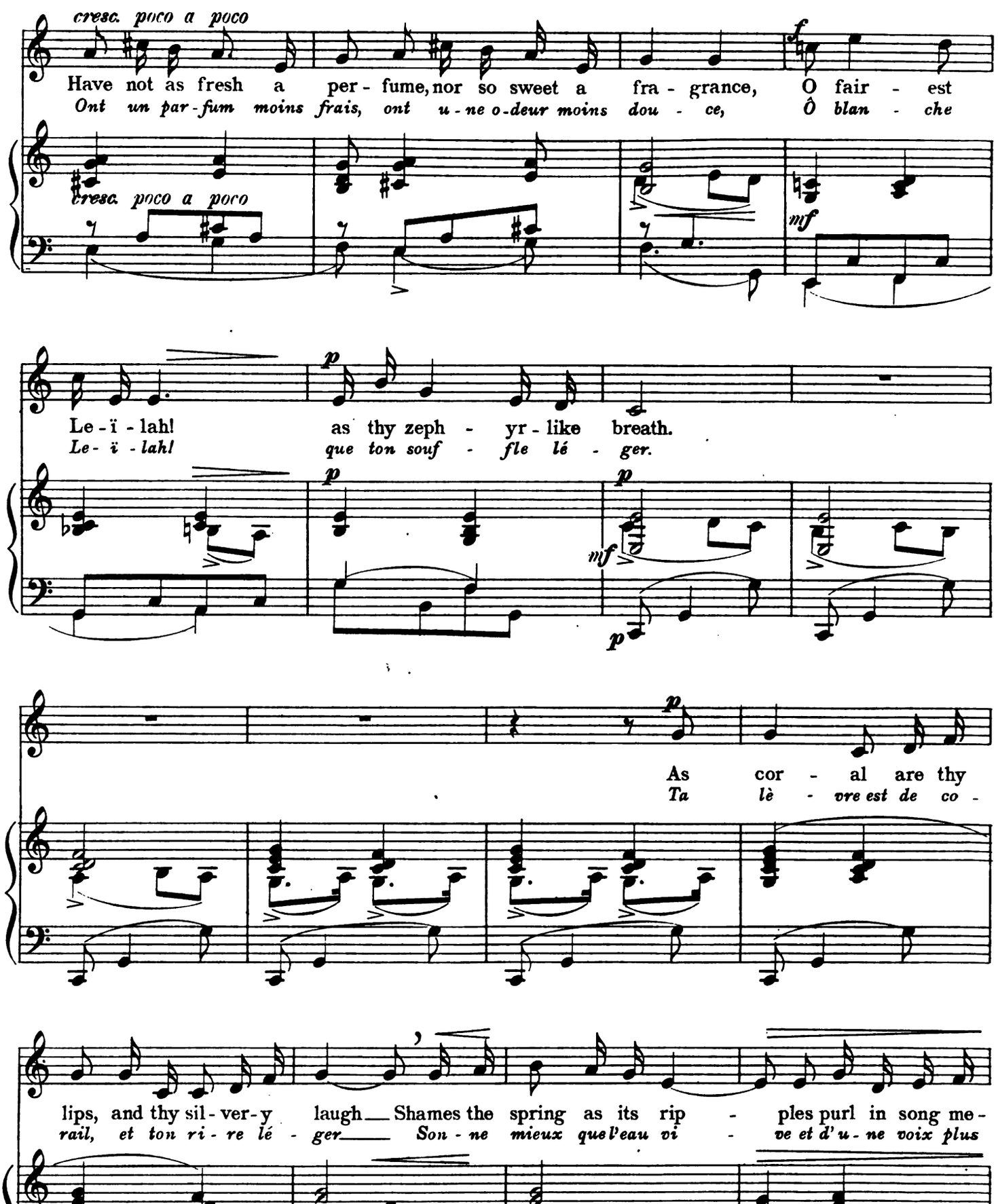
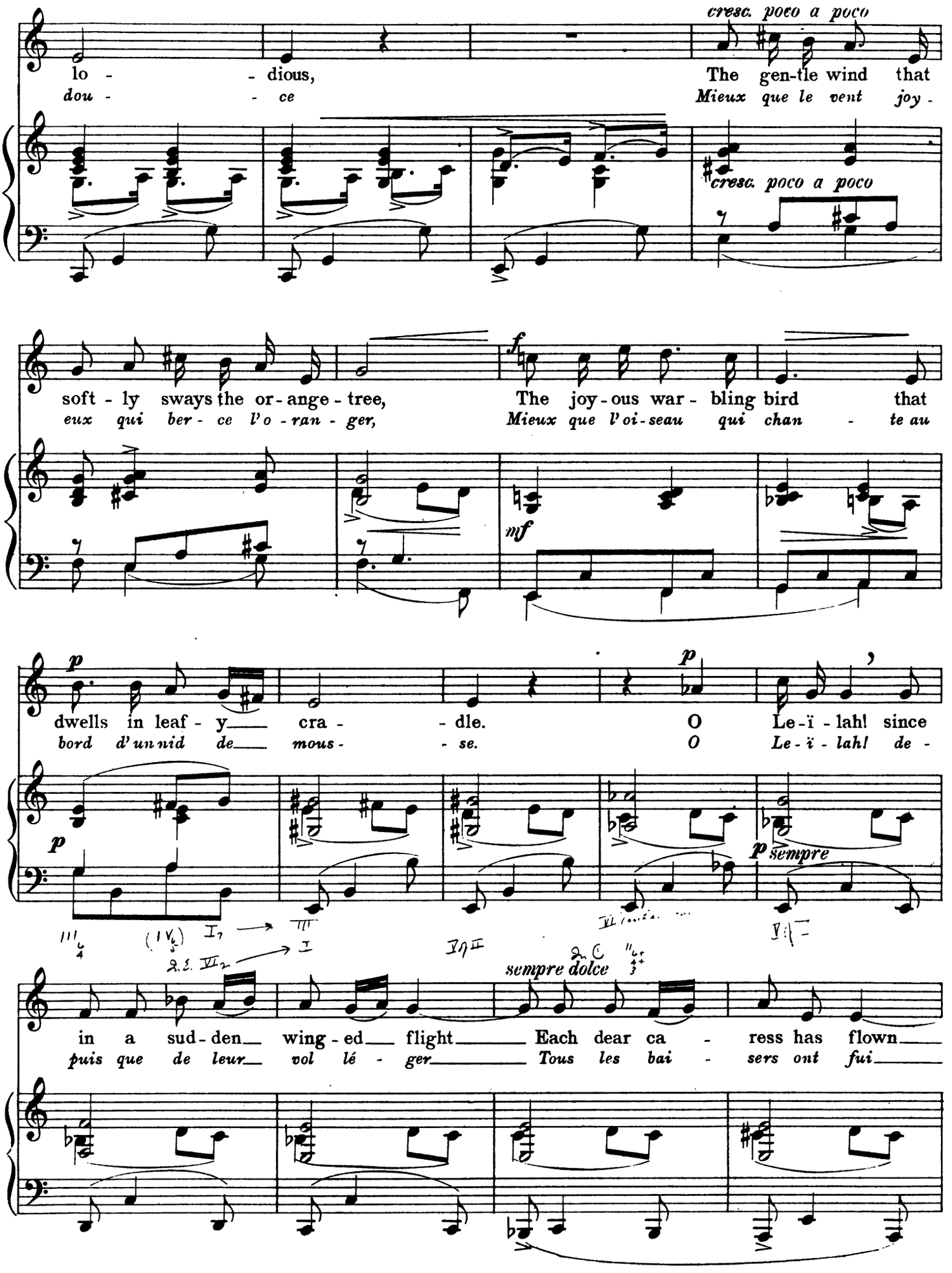
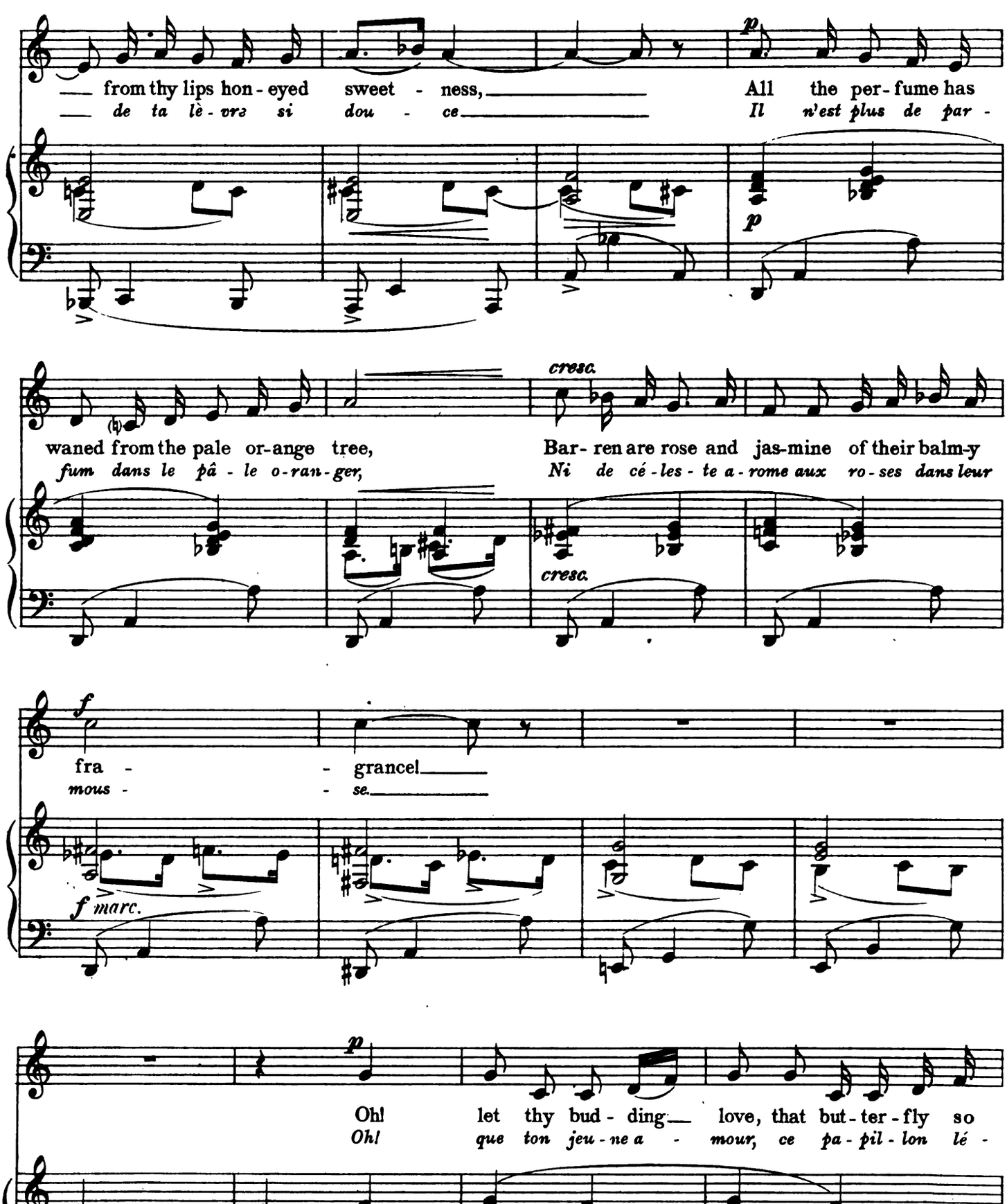
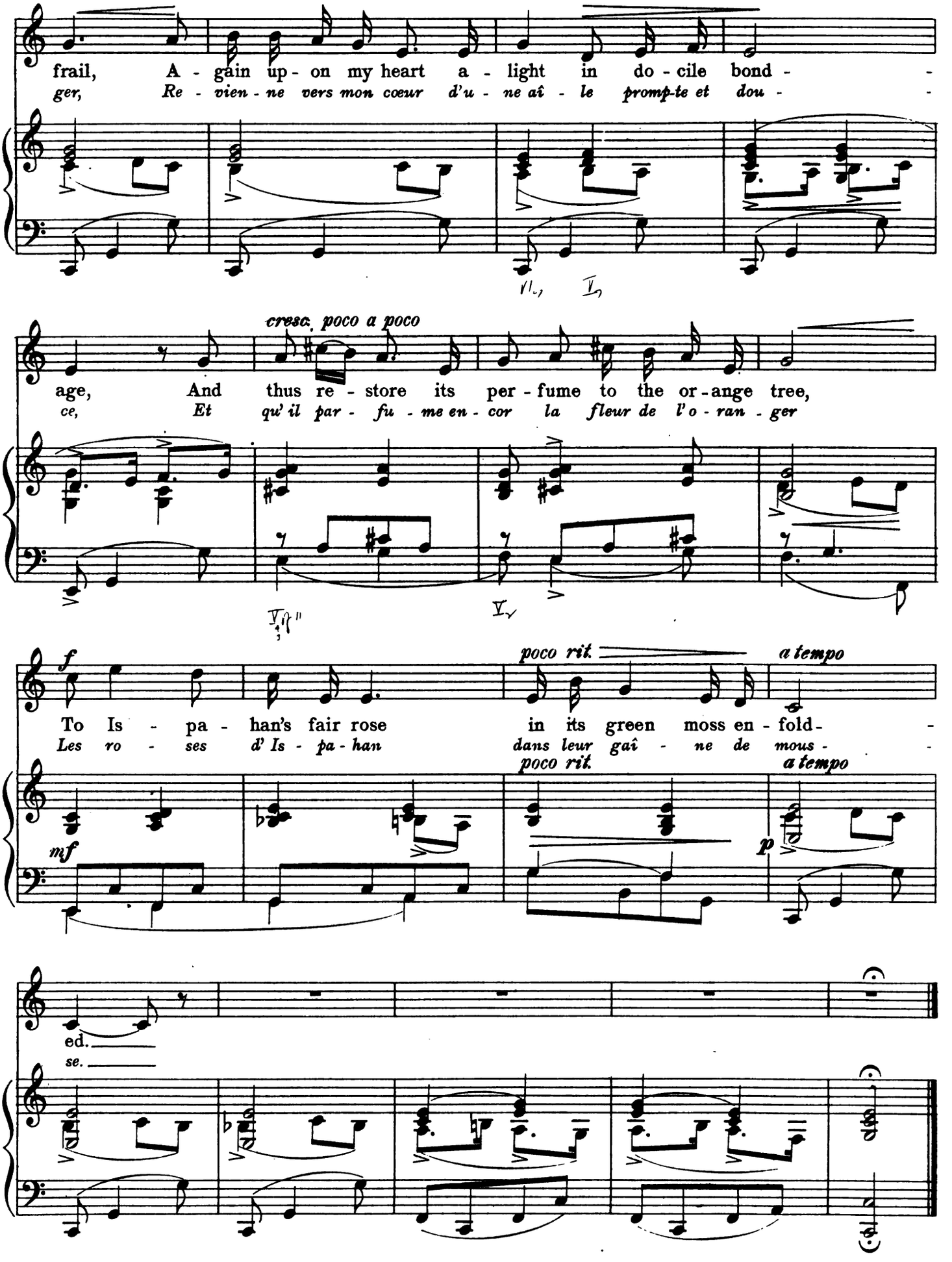

cresc. poco a poco
Have not as fresh a per - fume, nor so sweet a fra - grance, O fair - est
Ont un par - fum moins frais, ont u - ne o - deur moins dou - ce, Ô blan - che
cresc. poco a poco
f
mf
Le - ï - lah! as thy zeph - yr - like breath.
Le - ï - lah! que ton souf - fle lé - ger.
p
p
mf
p
As cor - al are thy
Ta lè - vre est de co -
p
lips, and thy sil - ver - y laugh — Shames the spring as its rip - ples purl in song me -
rail, et ton ri - re lé - ger — Son - ne mieux que l'eau vi - ve et d'u - ne voix plus

cresc. poco a poco
lo - - dious,
dou - - ce
The gen-tle wind that
Mieux que le vent joy -
cresc. poco a poco
soft - ly sways the or - ange - tree,
eux qui ber - ce l'o - ran - ger,
f
The joy - ous war - bling bird that
Mieux que l'oi - seau qui chan - te au
mf
p
dwells in leaf - y cra - dle.
bord d'un nid de mous - se.
p
O Le - ï - lah! since
O Le - ï - lah! de -
p
p sempre
sempre dolce
in a sud - den wing - ed flight Each dear ca - ress has flown
puis que de leur vol lé - ger Tous les bai - sers ont fui

— from thy lips hon - eyed sweet - ness, —
— de ta lè - vrə si dou - ce —
All the per - fume has
Il n'est plus de par -
p
p
waned from the pale or-ange tree,
fum dans le pâ - le o-ran-ger,
cresc.
Bar- ren are rose and jas-mine of their balm-y
Ni de cé - les - te a - rome aux ro - ses dans leur
cresc.
f
fra - - grance! —
mous - - se. —
f marc.
p
Oh! let thy bud - ding — love, that but - ter - fly so
Oh! que ton jeu - ne a - mour, ce pa - pil - lon lé -
dim.
p

frail, A - gain up - on my heart a - light in do - cile bond -
ger, Re - vien - ne vers mon coeur d'u - ne aî - le promp-te et dou -
cresc. poco a poco
age, And thus re - store its per - fume to the or - ange tree,
ce, Et qu' il par - fu - me en - cor la fleur de l'o - ran - ger
f
poco rit.
a tempo
To Is - pa - han's fair rose in its green moss en - fold -
Les ro - ses d' Is - pa - han dans leur gaî - ne de mous -
mf
p
ed.
se.

à Madame de Lanchâtres

I'VE SUCH A HOST OF THINGS TO TELL YOU

(J'AI TANT DE CHOSES À VOUS DIRE)

LAMQUET
Translated by Nathan Haskell Dole

G. FERRARI

Allegretto

PIANO

p

dolcemente, con grazia

I've such a host of things to tell you,
J'ai tant de cho - ses à vous di - re,

They'd fill a book from end to end! There'd be no ink left in the
Qu'on en fe - rait un livre en - tier, S'il me fal - lait vous les é -

ink - well If e - ven half of them I penned! Yet
cri - re J'y sé - che - rais tout l'en - cri - er. Mais

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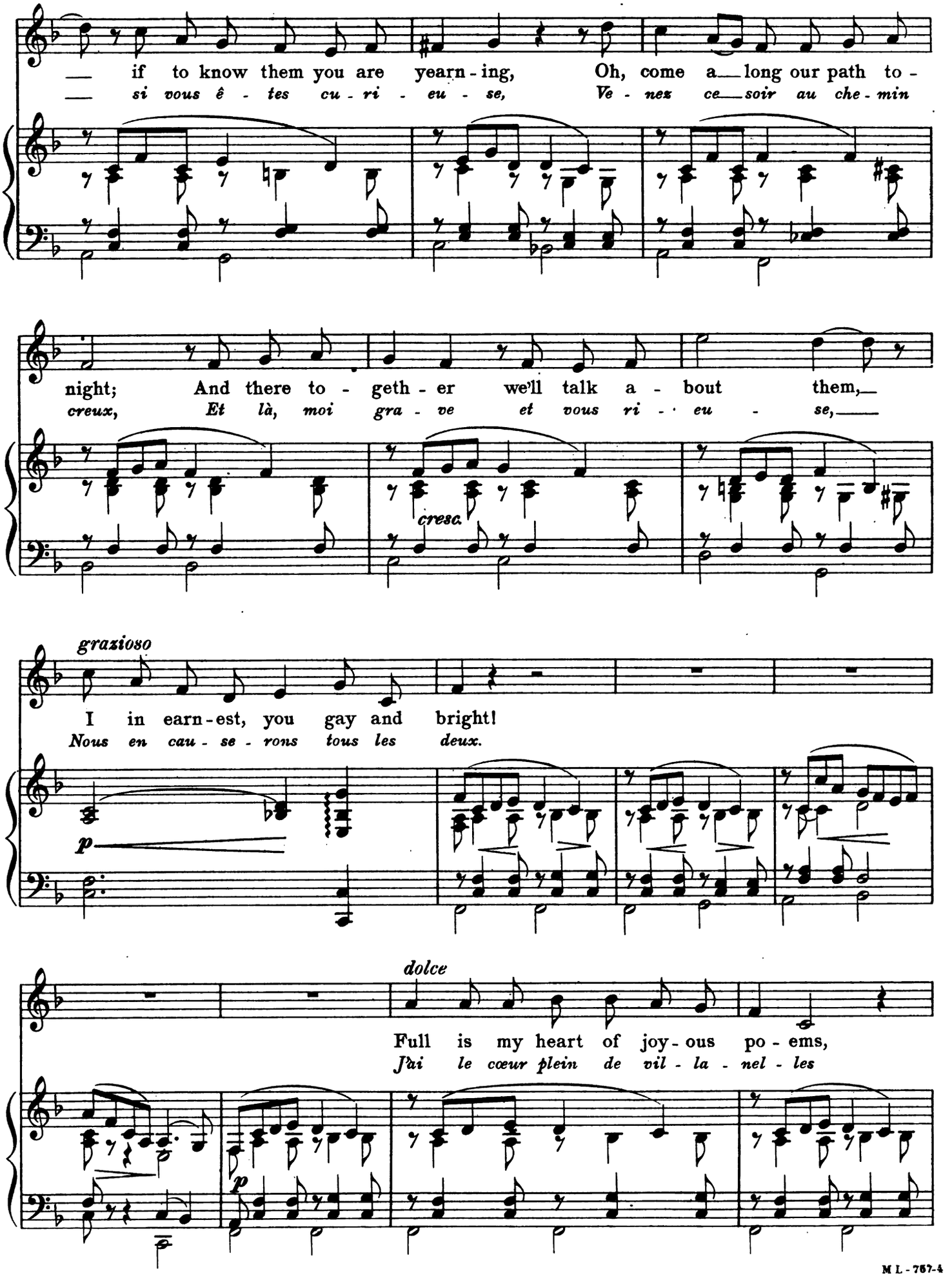
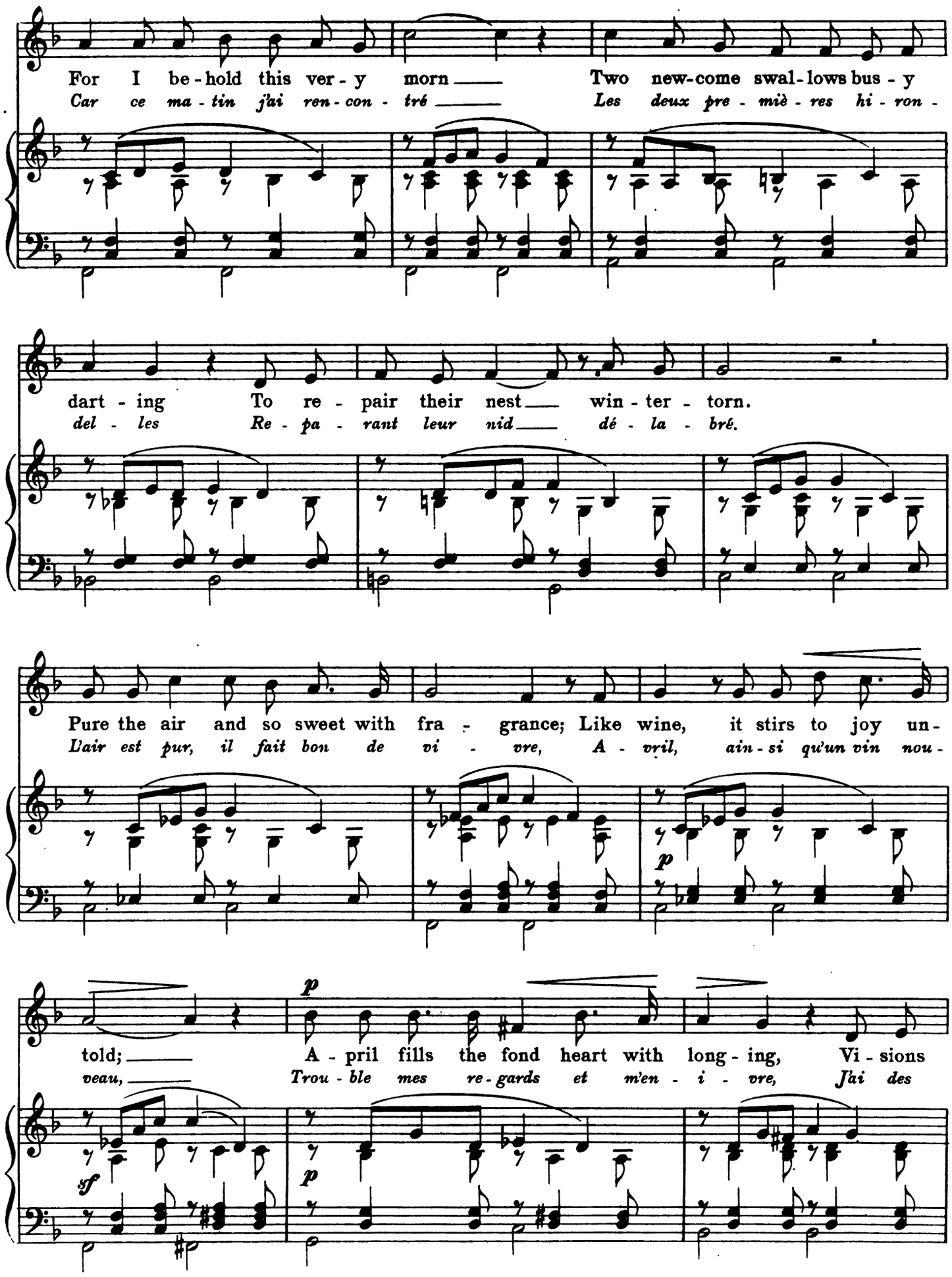
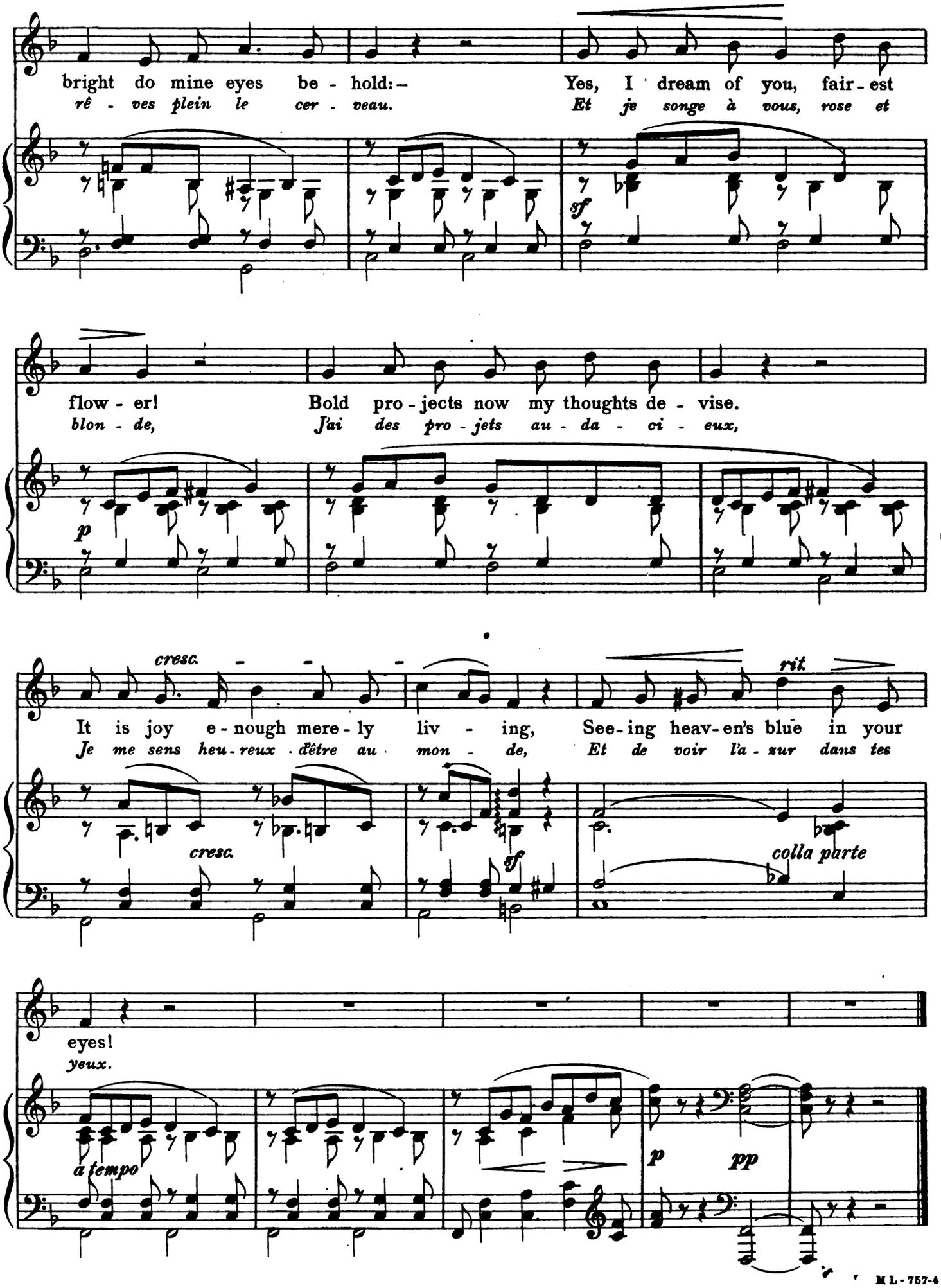

— if to know them you are yearn - ing, Oh, come a— long our path to -
— si vous ê - tes cu - ri - eu - se, Ve - nez ce— soir au che - min
night; And there to - geth - er we'll talk a - bout them,—
creux, Et là, moi gra - ve et vous ri - · eu - se,—
cresc.
grazioso
I in earn - est, you gay and bright!
Nous en cau - se - rons tous les deux.
p
dolce
Full is my heart of joy - ous po - ems,
J'ai le cœur plein de vil - la - nel - les
p

For I be-hold this ver-y morn Two new-come swal-lows bus-y
Car ce ma-tin j'ai ren-con-tré Les deux pre-miè-res hi-ron-
dart-ing To re-pair their nest win-ter-torn.
del-les Re-pa-rant leur nid dé-la-bré.
Pure the air and so sweet with fra-grance; Like wine, it stirs to joy un-
L'air est pur, il fait bon de vi-vre, A-vril, ain-si qu'un vin nou-
p
told;
veau,
A-pril fills the fond heart with long-ing, Vi-sions
Trou-ble mes re-gards et m'en-i-vre, J'ai des
p
sf
p

bright do mine eyes be - hold:—
rê - ves plein le cer - veau.
Yes, I dream of you, fair - est
Et je songe à vous, rose et
sf
flow - er!
blon - de,
Bold pro - jects now my thoughts de - vise.
J'ai des pro - jets au - da - ci - eux,
p
cresc. - - -
It is joy e - nough mere - ly liv - ing,
Je me sens heu - reux d'être au mon - de,
See - ing heav - en's blue in your
Et de voir l'a - zur dans tes
rit.
cresc.
sf
colla parte
eyes!
yeux.
a tempo
p
pp

à Mme. Gabrielle Krauss de l'Opéra

WINTER ROSES
(ROSES D'HIVER)

LOUIS LE LASSEUR DE RANZAY
Translated by Isabella G. Parker

(Original Key)

H. DE FONTENAILLES

misterioso
(misterieux)

Moderato

VOICE

PIANO

Moderato

Do you re - call the day, the hour, moment of
Vous sou - vient - il du jour, de l'heure et de l'ins -

night? The win - ter night, it was so
tant? La nuit d'hi - ver é - tait si

con Pedale

pale and dark and lone - ly, Scarce could the im - age fair in
pâle et dé - so - lé - e Qu'a pei - ne mi - roi - tait au

rit.

frost be mir - rored on - ly Of a star send - ing
gi - vre de l'al - lé - e L'in - dé - ci - se lu -

rit.

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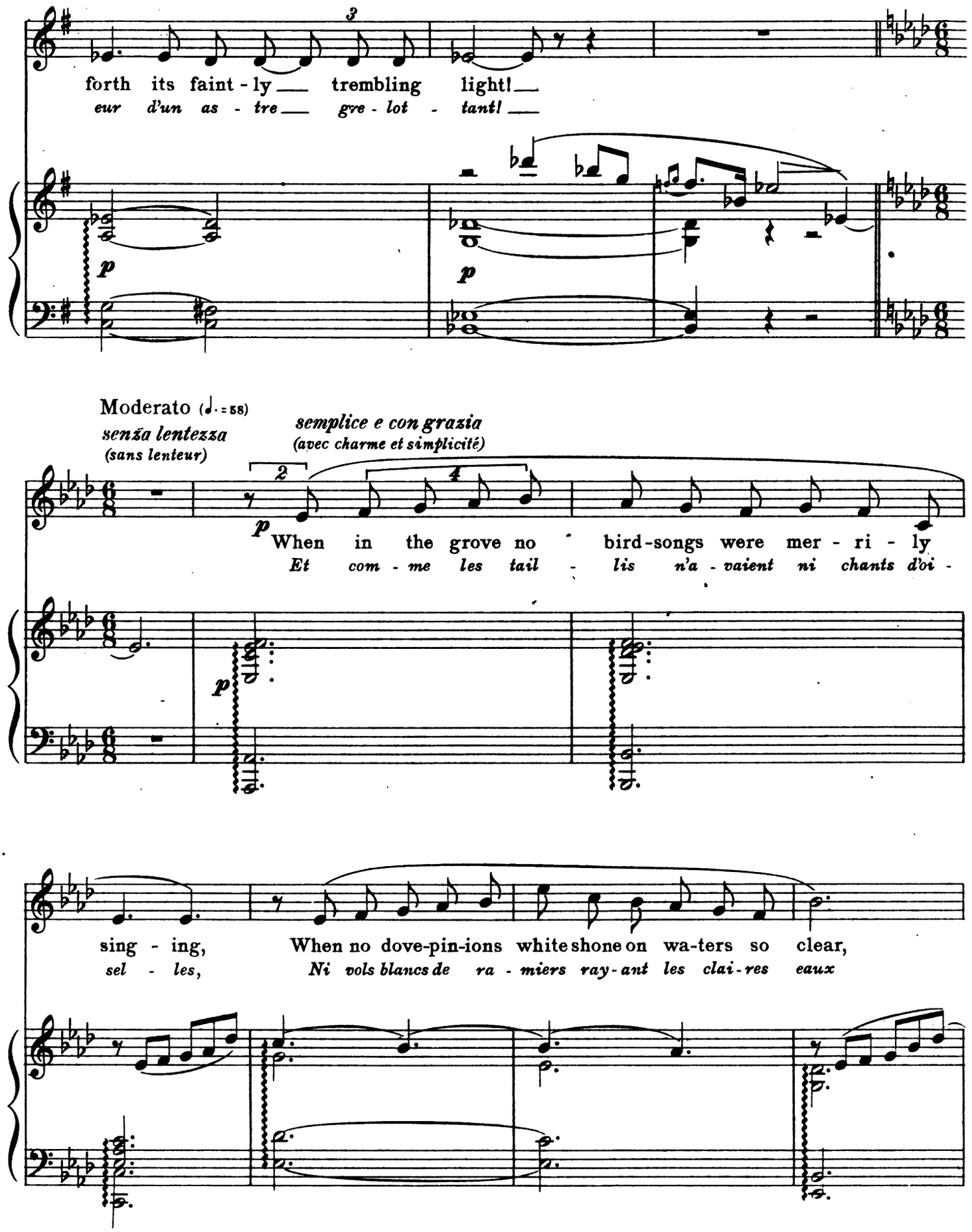
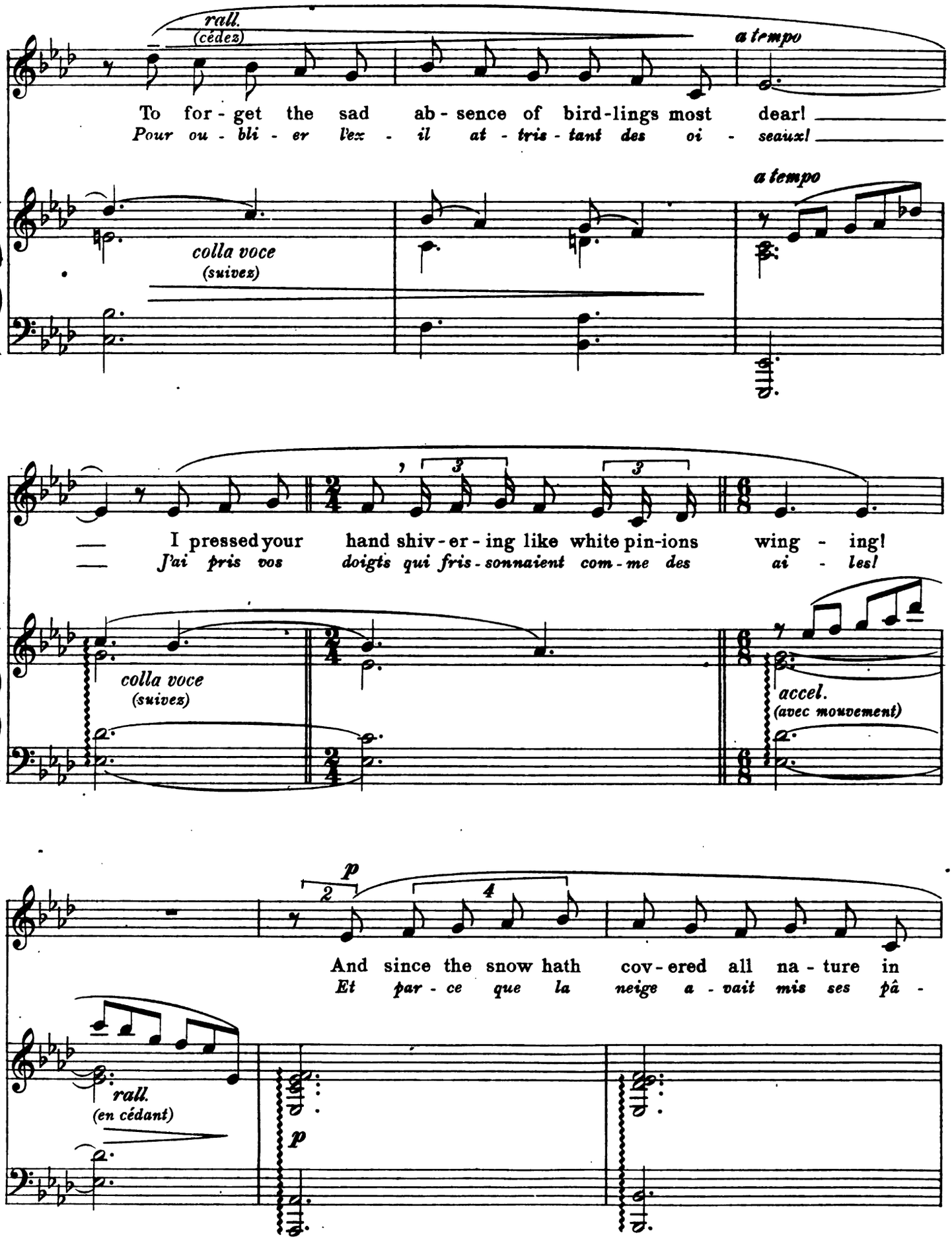
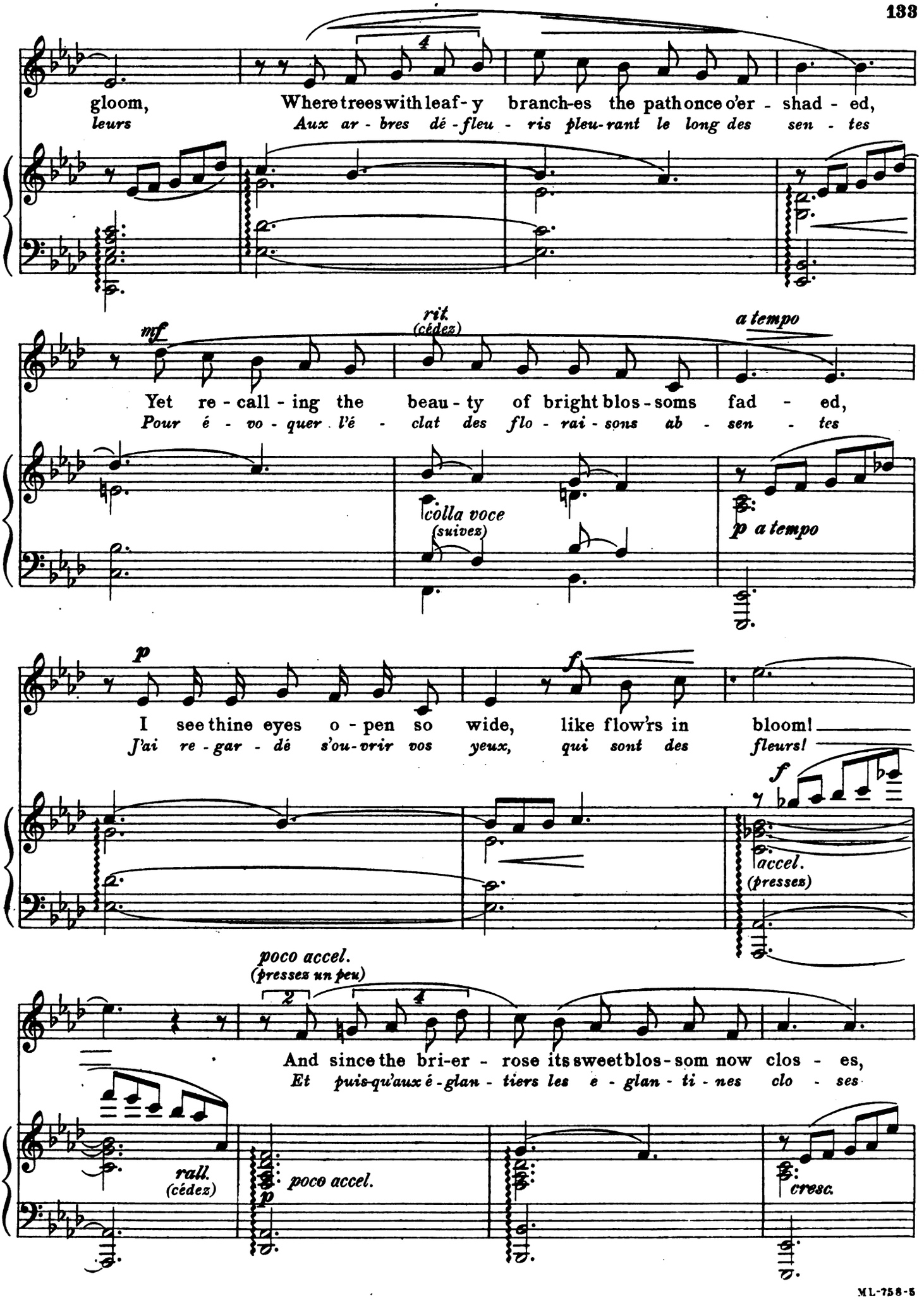
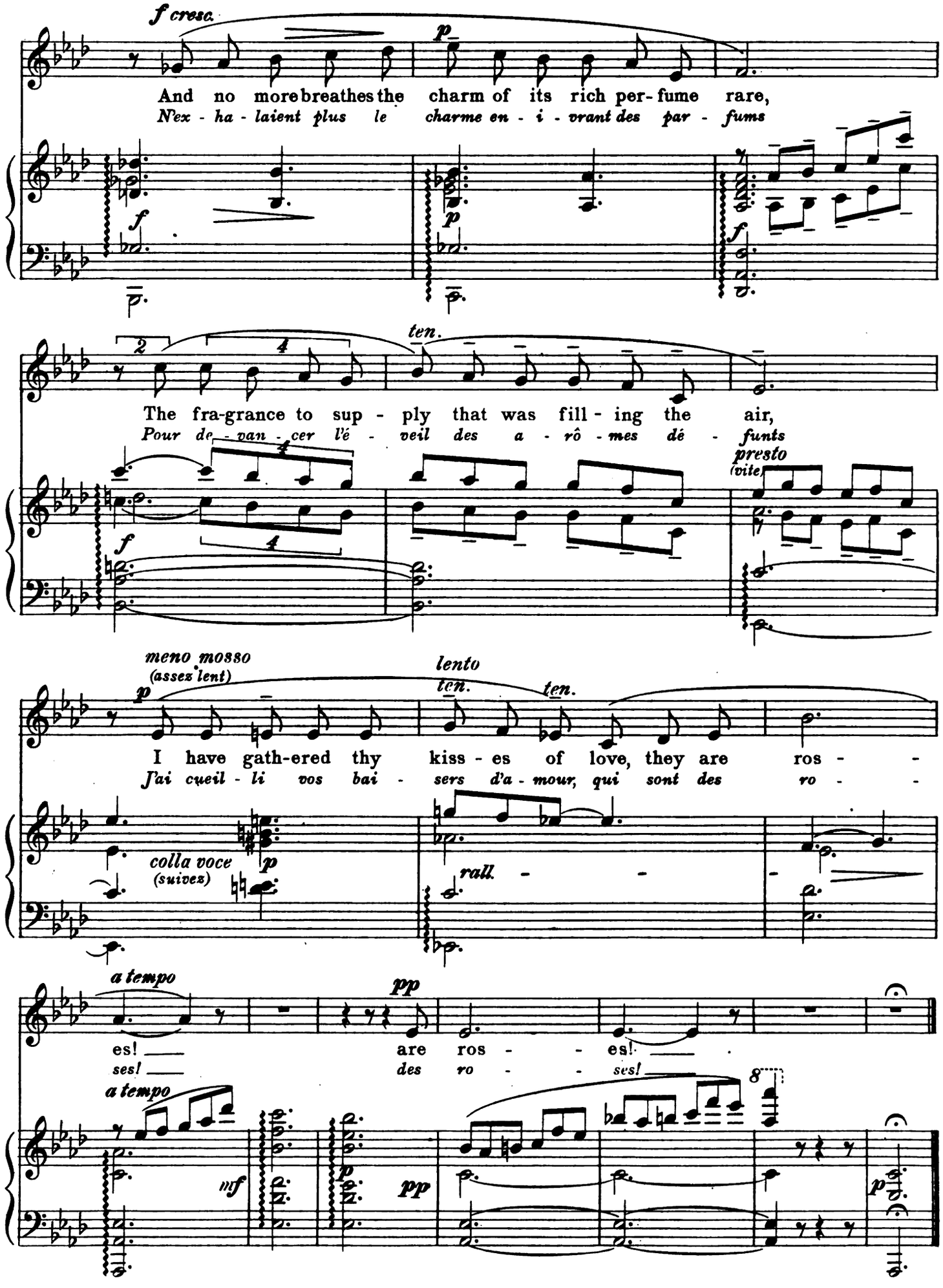

forth its faint - ly trembling light!
eur d'un as - tre gre - lot - tant!
Moderato (♩. = 58)
senza lentezza
(sans lenteur)
semplice e con grazia
(avec charme et simplicité)
When in the grove no bird-songs were mer - ri - ly
Et com - me les tail - lis n'a - vaient ni chants d'oi -
sing - ing,
When no dove-pin-ions white shone on wa-ters so clear,
sel - les,
Ni vols blancs de ra - miers ray-ant les clai-res eaux


rall.
(cédez)
a tempo
To for - get the sad ab - sence of bird-lings most dear!
Pour ou - bli - er l'ex - il at - tris - tant des oi - seaux!
colla voce
(suivez)
a tempo
I pressed your hand shiv - er - ing like white pin-ions wing - ing!
J'ai pris vos doigts qui fris - sonnaient com - me des ai - les!
colla voce
(suivez)
accel.
(avec mouvement)
p
And since the snow hath cov - ered all na - ture in
Et par - ce que la neige a - vait mis ses pâ -
rall.
(en cédant)
p

gloom, Where trees with leaf-y branch-es the path once o'er-shad-ed,
leurs Aux ar-bres dé-fleu-ris pleu-rant le long des sen-tes
mf
rit. (cédez)
a tempo
Yet re-call-ing the beau-ty of bright blos-soms fad-ed,
Pour é-vo-quer l'é-clat des flo-rai-sons ab-sen-tes
colla voce (suivez)
p a tempo
p
I see thine eyes o-pen so wide, like flow'rs in bloom!
J'ai re-gar-dé s'ou-vrir vos yeux, qui sont des fleurs!
f
f
accel. (pressez)
poco accel. (pressez un peu)
And since the bri-er-rose its sweet blos-som now clos-es,
Et puis-qu'aux é-glan-tiers les é-glan-ti-nes clo-ses
rall. (cédez)
poco accel.
p
cresc.

f cresc.
p
And no more breathes the charm of its rich per-fume rare,
N'ex-ha-laient plus le charme en-i-vrant des par-fums
ten.
The fra-grance to sup-ply that was fill-ing the air,
Pour de-van-cer l'é-veil des a-rô-mes dé-funts
presto
(vite)
meno mosso
(assez lent)
lento
ten.
ten.
I have gath-ered thy kiss-es of love, they are ros-
J'ai cueil-li vos bai-sers d'a-mour, qui sont des ro-
colla voce
(suivez)
rall.
a tempo
pp
es!
are ros-es!
ses!
des ro-ses!
a tempo
mf
pp
p

a Madame Trélat

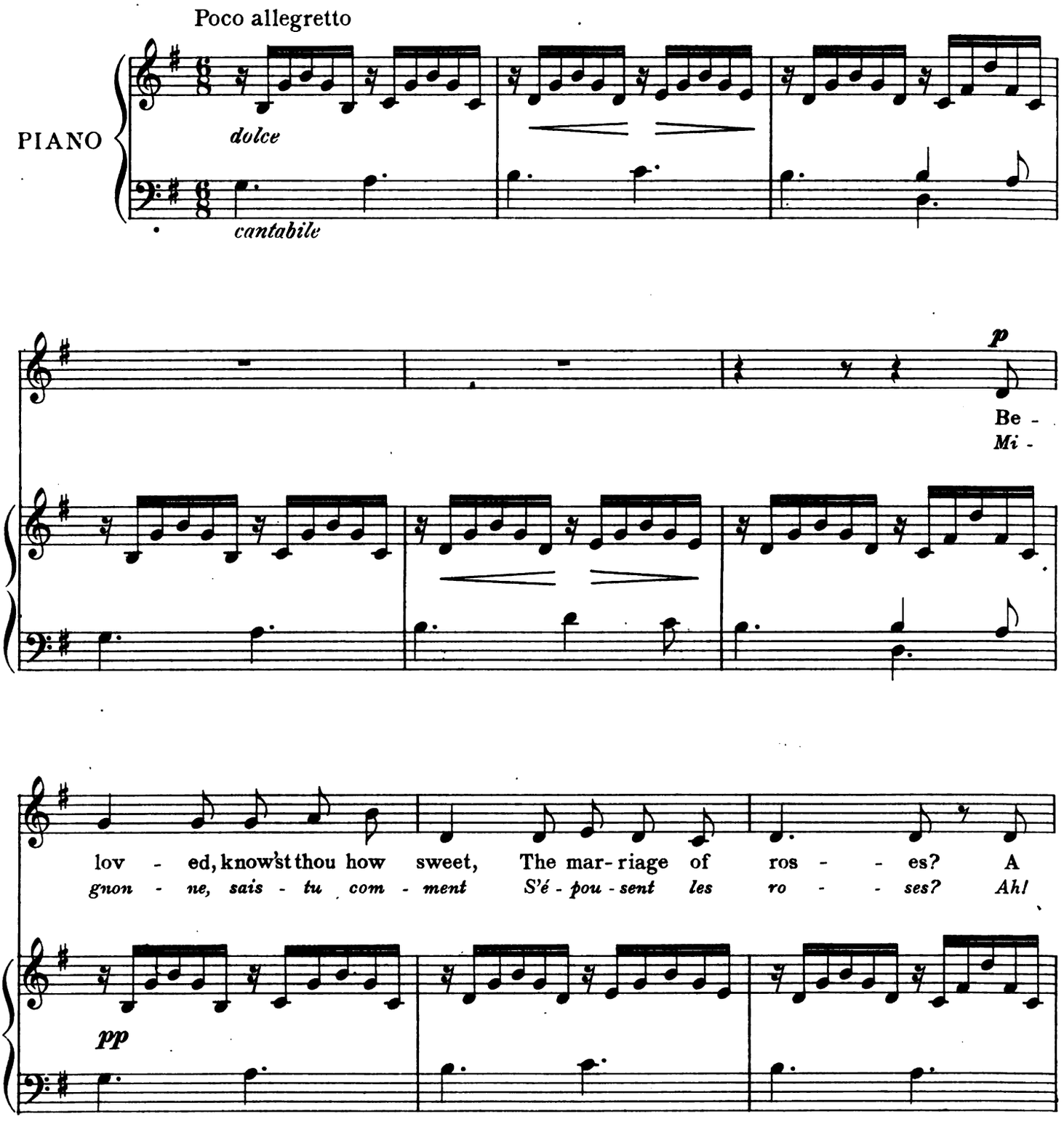
MARRIAGE OF ROSES

(LE MARIAGE DES ROSES)

(Composed in 1868(?))

(Original Key, B)

EUGÈNE DAVID
Translated by Isabella G. Parker

CÉSAR FRANCK
(1822-1890)

Poco allegretto
PIANO
dolce
cantabile
p
Be -
Mi -
lov - ed, know'st thou how sweet, The mar-riage of ros - - es? A
gnon - ne, sais - tu com - ment S'é - pou - sent les ro - - ses? Ah!
pp

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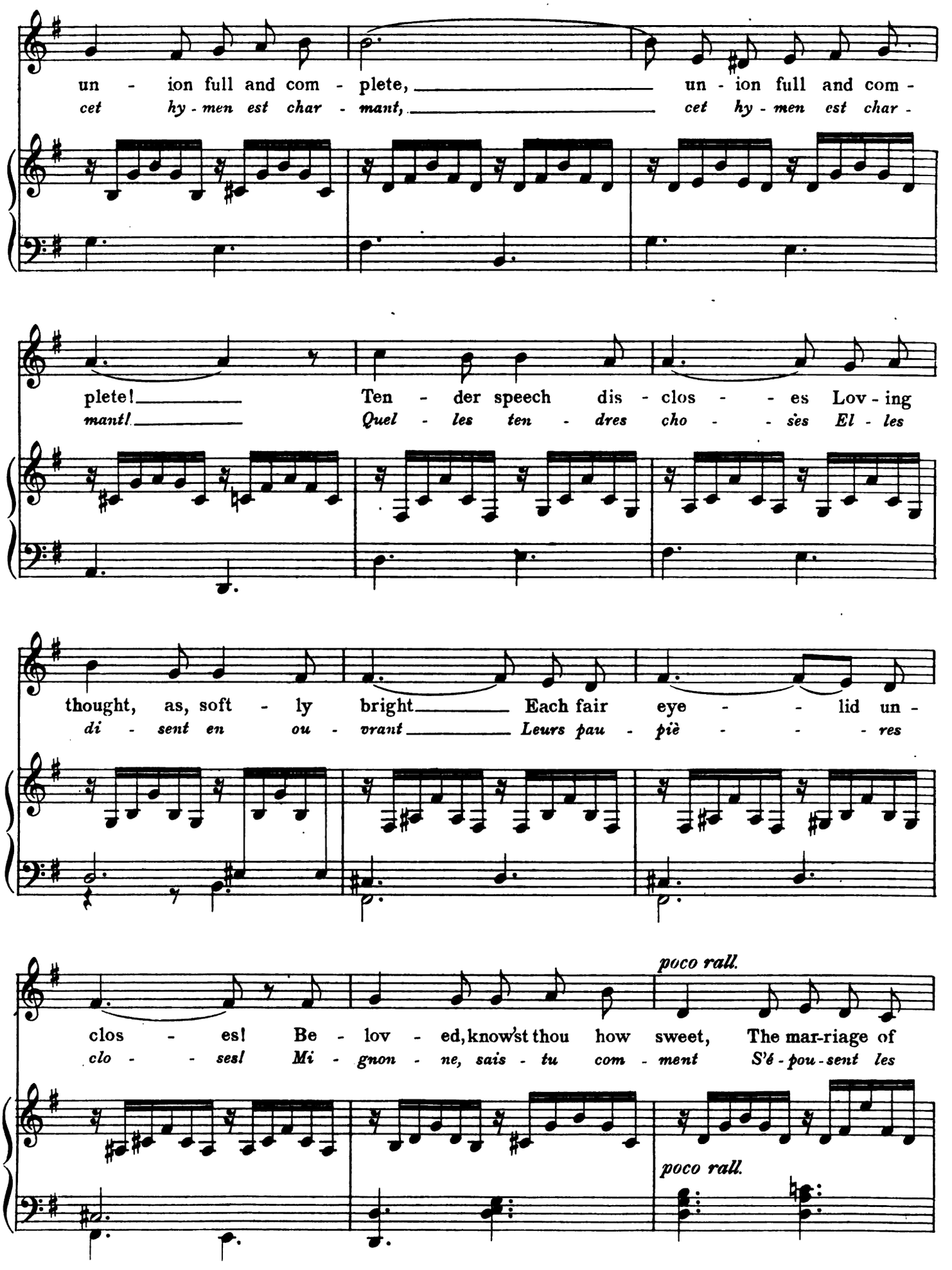
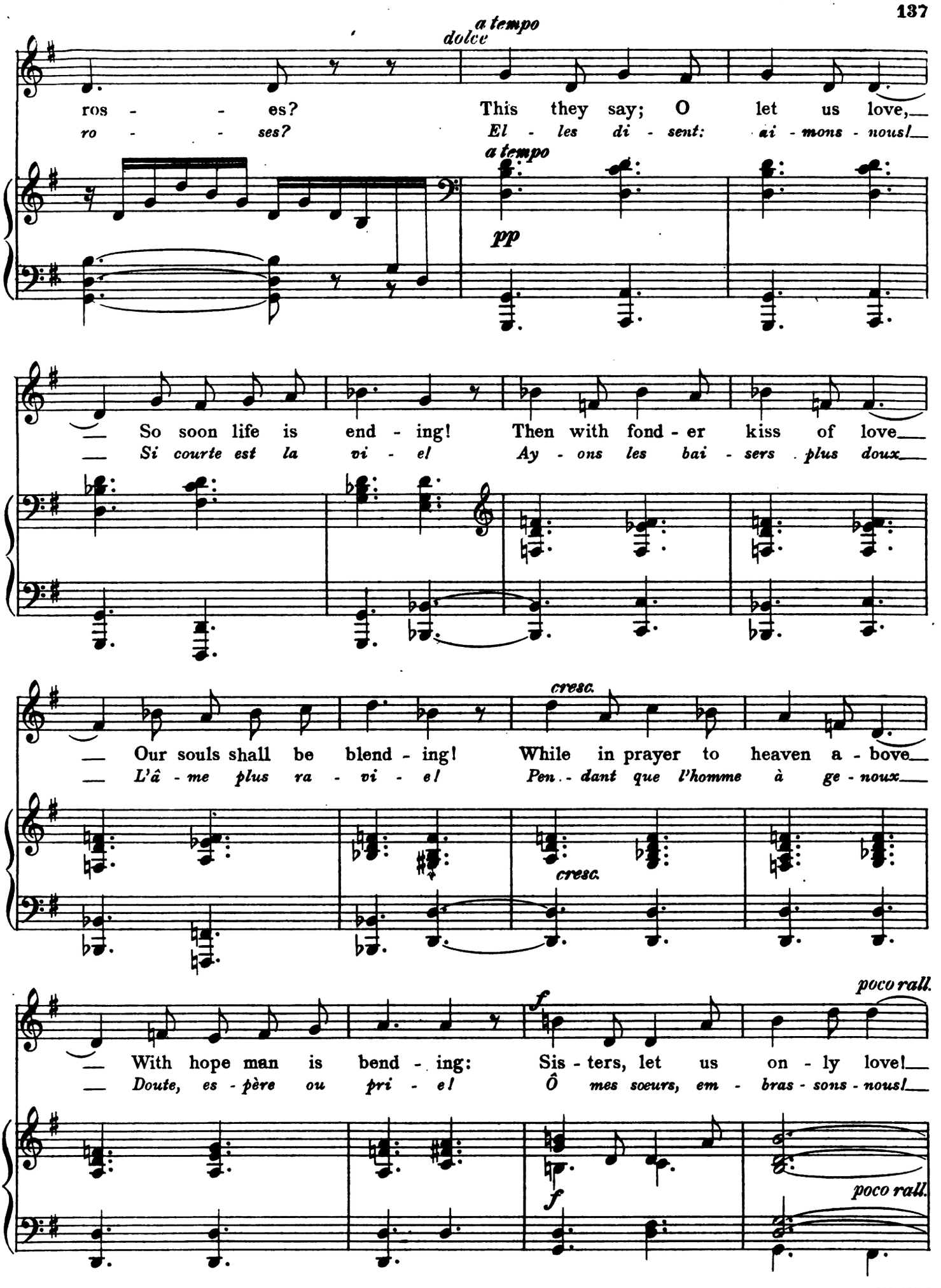
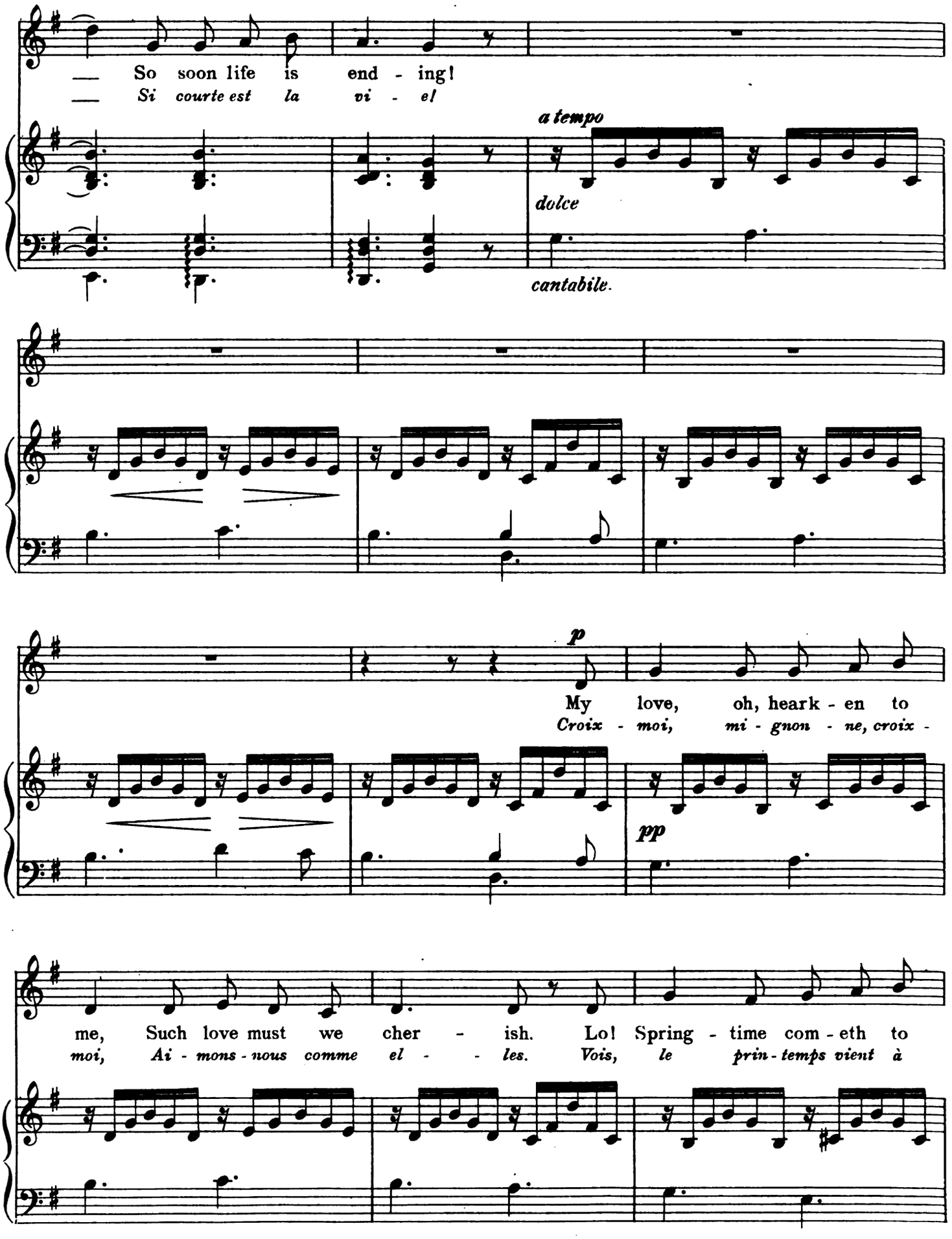
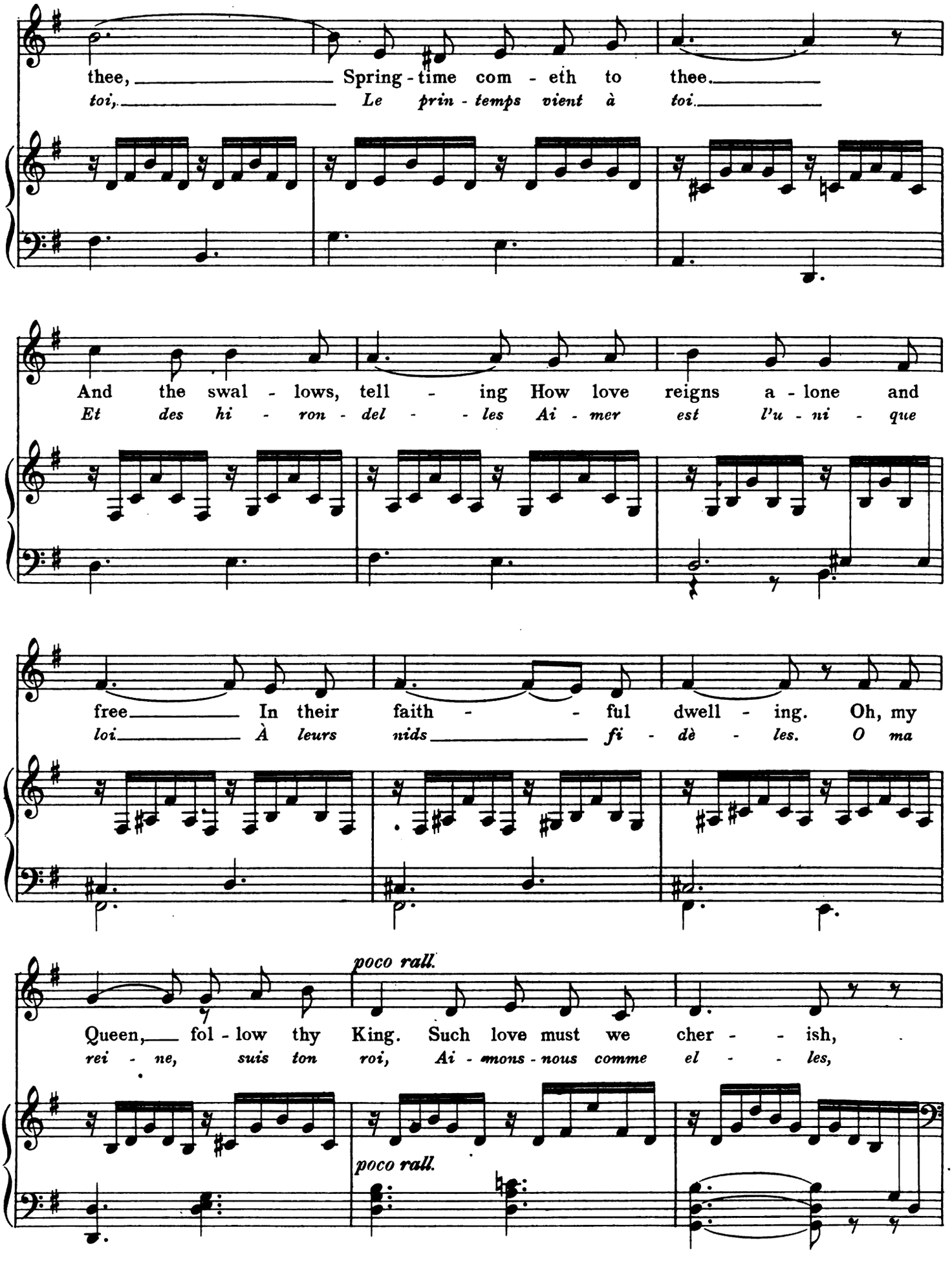

un - ion full and com - plete, un - ion full and com -
cet hy - men est char - mant, cet hy - men est char -
plete! Ten - der speech dis - clos - - es Lov - ing
mant! Quel - les ten - dres cho - - ses El - les
thought, as, soft - ly bright Each fair eye - - lid un -
di - sent en ou - vrant Leurs pau - piè - - - res
poco rall.
clos - es! Be - lov - ed, know'st thou how sweet, The mar-riage of
clo - - ses! Mi - gnon - ne, sais - tu com - ment S'é - pou - sent les
poco rall.

a tempo
dolce
ros - - es? This they say; O let us love,
ro - - ses? El - les di - sent: ai - mons - nous!
a tempo
pp
So soon life is end - ing! Then with fond - er kiss of love
Si courte est la vi - e! Ay - ons les bai - sers plus doux
cresc.
Our souls shall be blend - ing! While in prayer to heaven a - bove
L'â - me plus ra - vi - e! Pen - dant que l'homme à ge - noux
cresc.
poco rall.
f
With hope man is bend - ing: Sis - ters, let us on - ly love!
Doute, es - père ou pri - e! Ô mes soeurs, em - bras - sons - nous!
f
poco rall.

So soon life is end - ing!
Si courte est la vi - el
a tempo
dolce
cantabile.
p
My love, oh, heark - en to
Croix - moi, mi - gnon - ne, croix -
pp
me, Such love must we cher - ish. Lo! Spring - time com - eth to
moi, Ai - mons - nous comme el - - les. Vois, le prin - temps vient à

thee, Spring - time com - eth to thee.
toi, Le prin - temps vient à toi.
And the swal - lows, tell - ing How love reigns a - lone and
Et des hi - ron - del - - les Ai - mer est l'u - ni - que
free In their faith - - ful dwell - ing. Oh, my
loi À leurs nids fi - dè - les. O ma
poco rall.
Queen, fol - low thy King. Such love must we cher - - ish,
rei - ne, suis ton roi, Ai - mons - nous comme el - - les,
poco rall.

a tempo
dolce

What is life where love is not, On earth what re - main - eth?
Ex - cep - té d'a - voir ai - mé Qu'est - il donc sur ter - re?

pp a tempo

Dull and nar - row is our lot, Night's mys - ter - y reign - eth!
Notre ho - ri - zon est fer - mé Om - bre, nuit, mys - tè - re!

cresc.

On - ly Love, in one bright spot Her bea - con re - tain - eth.
Un seul phrase est al - lu - mé L'a - mour nous l'é - clai - re.

cresc.

poco rall.

f

What is life where love is not, On earth what re - main - eth?
Ex - cep - té d'a - voir ai - mé Qu'est - il donc sur ter - re?

f

poco rall.

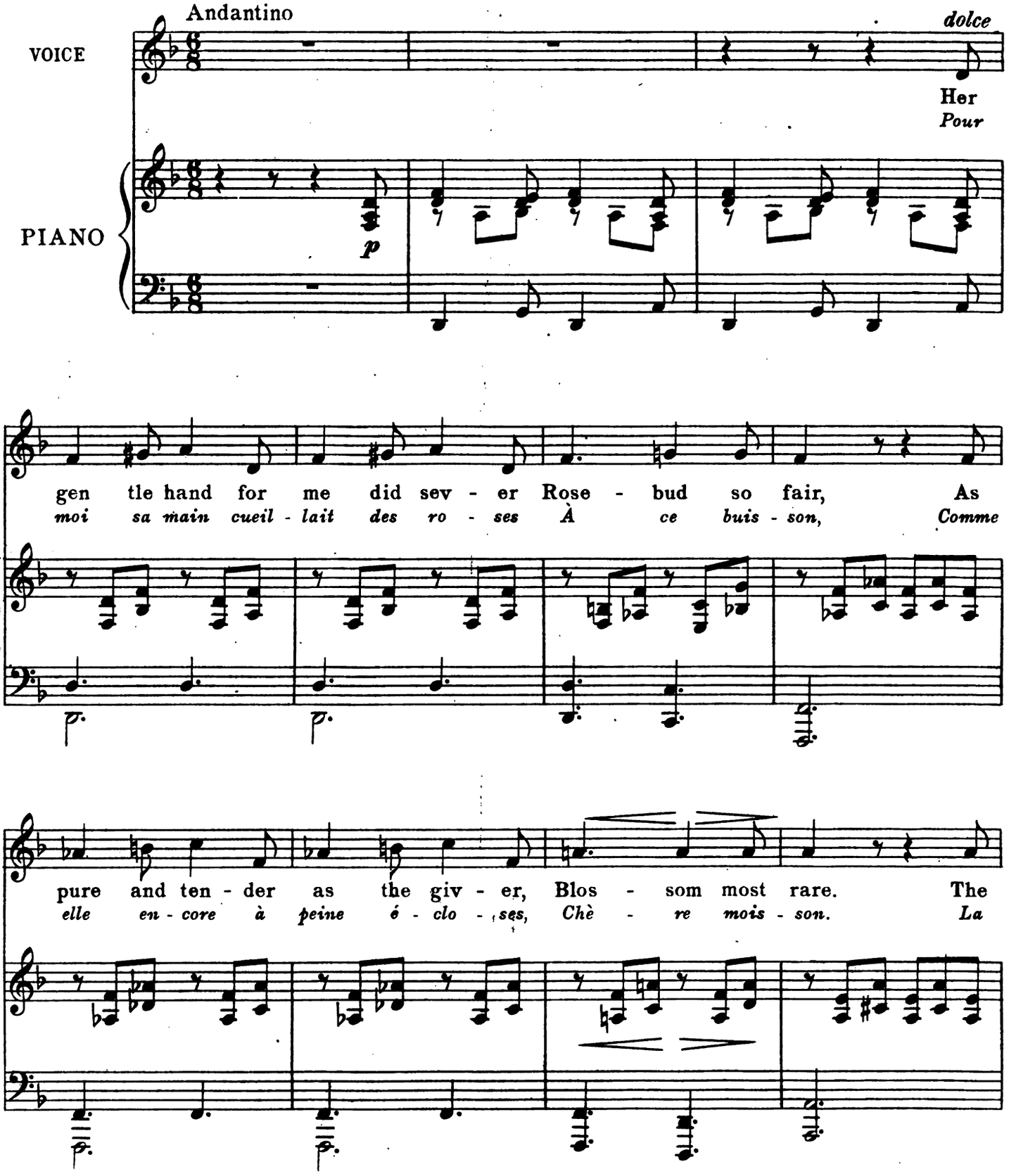
THE GATHERED ROSE
(LIED)

(Composed in 1875)

(Original Key, F♯ minor)

LUCIEN PATÉ
Translated by Isabella G. Parker

CÉSAR FRANCK
(1822-1890)


Andantino
dolce
VOICE
PIANO
Her
Pour
p
gen tle hand for me did sev - er Rose - bud so fair, As
moi sa main cueil - lait des ro - ses À ce buis - son, Comme
pure and ten - der as the giv - er, Blos - som most rare. The
elle en - core à peine é - clo - ses, Chè - re mois - son. La

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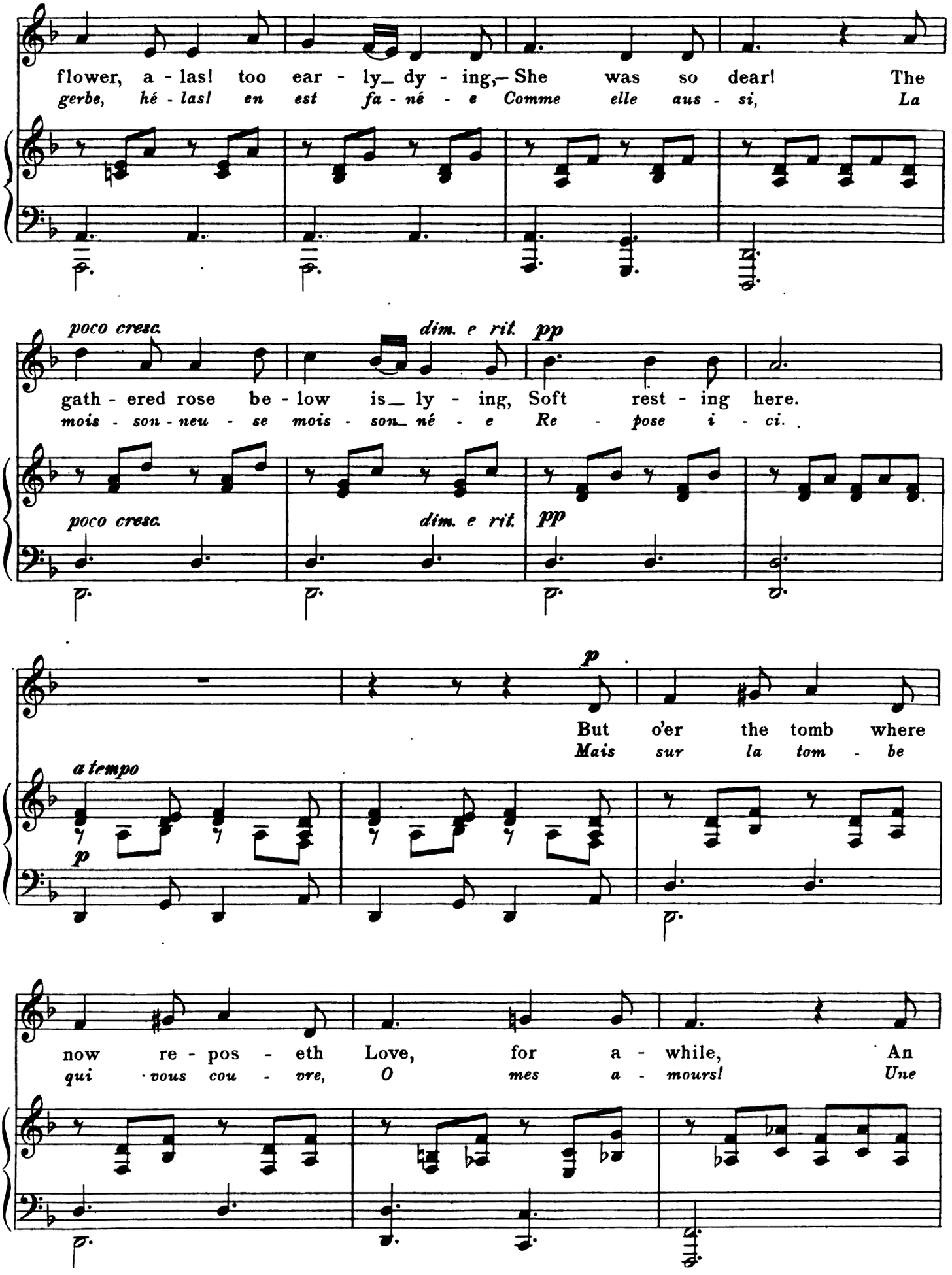
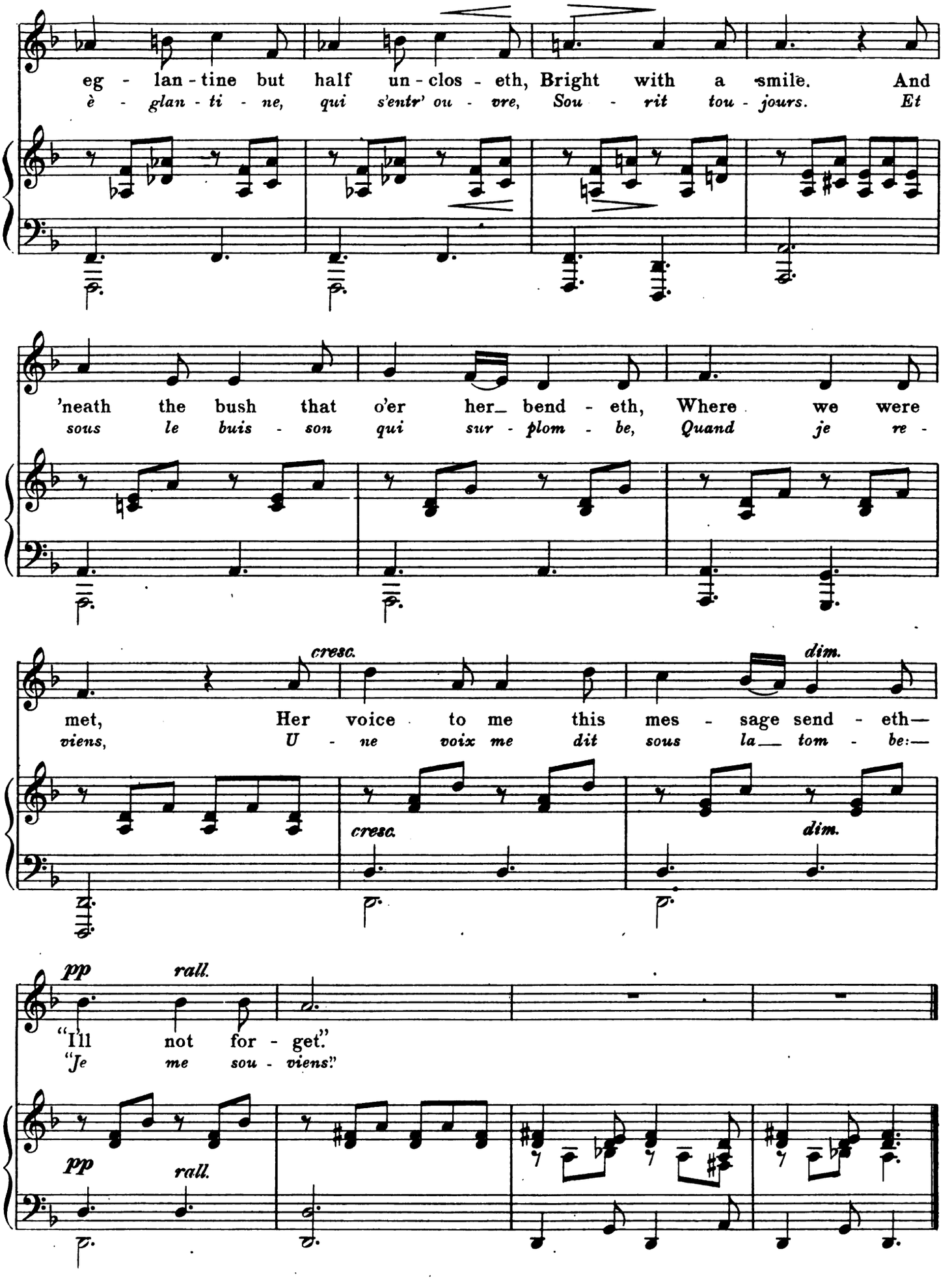

flower, a - las! too ear - ly_ dy - ing,— She was so dear! The
gerbe, hé - las! en est fa - né - e Comme elle aus - si, La
poco cresc.
dim. e rit.
pp
gath - ered rose be - low is_ ly - ing, Soft rest - ing here.
mois - son - neu - se mois - son_ né - e Re - pose i - ci.
poco cresc.
dim. e rit.
pp
p
But o'er the tomb where
Mais sur la tom - be
a tempo
p
now re - pos - eth Love, for a - while, An
qui vous cou - vre, O mes a - mours! Une

eg - lan - tine but half un - clos - eth, Bright with a smile. And
è - glan - ti - ne, qui s'entr' ou - vre, Sou - rit tou - jours. Et
'neath the bush that o'er her_ bend - eth, Where we were
sous le buis - son qui sur - plom - be, Quand je re -
cresc.
dim.
met, Her voice to me this mes - sage send - eth—
viens, U - ne voix me dit sous la_ tom - be:—
cresc.
dim.
pp
rall.
"I'll not for - get."
"Je me sou - viens."
pp
rall.

Mus 540 .5 .2
Modern French songs.
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